Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

1

A silver-inlaid gilt-copper figure of Green Tara, Tibet, 13th / 14th century | 十三 / 十五世紀 藏傳鎏金銅錯銀綠度母坐像

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from a European Private Collection
A silver-inlaid gilt-copper figure of Green Tara
Tibet, 13th / 14th century

Himalayan Art Resources item no. 2961.

Height 12 cm, 4¾ in.

____

Collection particulière européenne
Statuette de Tara verte en cuivre doré incrusté d'argent, Tibet, XIIIe / XIVe siècle

____

歐洲私人收藏
十三 / 十五世紀 藏傳鎏金銅錯銀綠度母坐像

HAR編號2961

PROVENANCE

Collection George Sheridan (1923-2008), and thence by descent.

____

George Sheridan（1923-2008）收藏，此後家族傳承

CATALOGUE NOTE

This finely cast and gilded gem-set image of Green Tara depicts the deity holding the stems of lotus flowers in each hand, seated at ease in *lalitasana* on a double lotus pedestal; the necklaces, armbands, girdle and robe each inlaid with beaded silver wire. Compare related thirteenth and fourteenth century Tibetan gem-set and silver-inlaid gilt copper sculptures included in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, pls 257A and B.

CONDITION REPORT

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

2

A gilt-copper figure of White Tara, Nepal or Tibet, 15th century | 尼泊爾或藏西 十五世紀 鎏金銅白度母坐像

Estimate:5,000 - 7,000 EUR

DESCRIPTION

Property from a European Private Collection
A gilt-copper figure of White Tara
Nepal or Tibet, 15th century

Himalayan Art Resources item no. 2962.

Height 13 cm, 5⅛ in.

____

Collection particulière européenne
Statuette de Tara blanche en cuivre doré, Népal ou Tibet, XVe siècle

____

歐洲私人收藏
尼泊爾或藏西 十五世紀 鎏金銅白度母坐像

HAR編號2962

PROVENANCE

Collection George Sheridan (1923-2008), and thence by descent.

____

George Sheridan（1923-2008）收藏，此後家族傳承

CATALOGUE NOTE

The figure is skillfully depicted holding a lotus stem in her raised left hand and with her right in *varada mudra*, and seated with legs crossed at the ankle on a double lotus pedestal.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

3

A rare thangka depicting a Raktayamari mandala, Tibet, 14th century | 十四世紀 藏傳红威羅瓦金剛曼荼羅唐卡 設色布本

Estimate:20,000 - 30,000 EUR

DESCRIPTION

Property from a European Private Collection
A rare thangka depicting a Raktayamari mandala
Tibet, 14th century

distemper on cloth
Himalayan Art Resources item no. 2954.

57.5 x 48 cm, 22⅝ by 18⅞ in.

____

Collection particulière européenne
Thangka représentant le mandala Raktayamari, détrempe sur toile, Tibet, XIVe siècle

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歐洲私人收藏
十四世紀 藏傳红威羅瓦金剛曼荼羅唐卡 設色布本

HAR編號2954

PROVENANCE

Collection George Sheridan (1923-2008), and thence by descent.

____

George Sheridan（1923-2008）收藏，此後家族傳承

CATALOGUE NOTE

The fierce red meditation deity Raktayamari in union with his consort Vajra Vetali surrounded by eight emanations appear at the centre of the mandala palace. The palace is surrounded by lotus petals, a band of auspicious emblems and symbols and Guardians of the Directions (*dikpala*) and an outer ring of multi-coloured flames. The mandalas of Vajrabhairava and Hevajra are depicted outside the palace in the upper left and right quadrants. Large figures of Panjarnata Mahakala, Sri Devi and Aparajita appear in the lower right corner. Indian *mahasiddhas* including Virupa are depicted in the upper register together with a lineage of Indian and Tibetan masters.

This iconographically complex thangka dates to a period of transition in Central Tibetan painting from the eastern Indian influence of the eleventh to thirteenth centuries to the Newar style of the Kathmandu Valley in the thirteenth century onwards. The bifurcated ends of the thin ribbon-like scarves worn by Raktayamari and Panjarnata Mahakala are typical of twelfth to early fourteenth century Pala style Tibetan paintings, such as the thirteenth century Vajravarahi mandala in Jane Casey, *Taklung Painting: A Study in Chronology*, Serindia, 2023, pl. 13, while the scrollwork background is typical of Sakya paintings that were famously commissioned from Newar painters, such as the fourteenth century Vajradhatu mandala in the Kronos Collections, in Steven Kossak and Jane Casey Singer, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, cat. 45. This rare Raktayamari mandala may thus be dated to the fourteenth century.

本幅曼荼羅主尊為紅色忿怒本尊——紅色閻魔尊，與其明妃結雙身相安處於曼荼羅宮殿中央，四周環繞八尊化身。宮殿外圍依序繪蓮瓣環、吉祥圖紋、方位守護神與多彩火焰圍繞，構成典型密教曼荼羅之布局。曼荼羅左上與右上角分別繪有大威德金剛與喜金剛曼荼羅。畫面右下角繪有護法神大黑天、吉祥天母與不敗明王之像，氣勢威嚴。畫面上方則繪有印度大成就者系譜，包含著名之毘盧巴，以及歷代印度與藏地上師傳承。

此件圖像語彙繁複之唐卡，可斷為藏地繪畫風格由十一至十三世紀受東印度帕拉藝術影響，逐漸過渡至十三世紀以後尼泊爾加德滿都谷地「尼瓦爾畫派」（Newar）風格之轉型時期作品。畫中紅無厭與大黑天所佩纖長飄帶之分叉末端造型，即為十二至十四世紀初帕拉風格之典型特徵，參見 Jane Casey，《Taklung Painting: A Study in Chronology》，倫敦：Serindia，2023年，圖版13，所載十三世紀金剛亥母曼荼羅；而畫面中所見之卷草紋背景則為薩迦派尼泊爾畫師所繪風格之特徵，尤見於十四世紀克羅諾斯收藏中之《金剛界曼荼羅》，參見 Steven Kossak 與 Jane Casey Singer，《Sacred Visions: Early Paintings from Central Tibet》，紐約，1998年，圖版45。綜合風格判斷，推測本幅罕見之紅無厭曼荼羅應為十四世紀作品。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

4

A thangka depicting a Hevajra mandala, Tibet, 14th century | 十四世紀 藏傳喜金剛曼荼羅唐卡 設色布本

Estimate:20,000 - 30,000 EUR

DESCRIPTION

Property from a European Private Collection
A thangka depicting a Hevajra mandala
Tibet, 14th century

distemper on cloth
Himalayan Art Resources item no. 2953.

68 x 55.5 cm, 26¾ by 21⅞ in.

Collection particulière européenne
Thangka représentant le mandala Hevajra, détrempe sur toile, Tibet, XIVe siècle

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歐洲私人收藏
十四世紀 藏傳喜金剛曼荼羅唐卡 設色布本

HAR編號2953

PROVENANCE

Collection George Sheridan (1923-2008), and thence by descent.

George Sheridan（1923-2008）收藏，此後家族傳承

CATALOGUE NOTE

The painting depicts the mandala of the Sakya order meditation deities Hevajra and consort Nairatmya with eight dancing *dakini* within the mandala palace, surrounded by a circle of lotus petals, the eight charnel grounds and a ring of multi-coloured flames. Lamas and deities are depicted within roundels of scrolling vine around the edge of the mandala. The upper register depicts a Tibetan Sakya lineage with spiritual progenitor Vajradhara at centre among Indian *mahasiddhas* and *pandita;* the lower register with a presiding Sakya lama in the lower left beside an altar table, dancing *dakini*s at centre and Ganapati, Mahakala and Lhamo to the right with a siddha holding a trumpet and skull cup and seated on a corpse. Compare late fourteenth century mandalas painted in the Nepalese manner with an interlocking vine motif around the mandala circle such as the Jnanadakini in the Metropolitan Museum of Art, New York, painted around 1380 in honour of the Sakya hierarch Lama Dampa Sonam Gyaltsen (1312-1375), in Kurt Behrendt, *Mandalas: Mapping the Buddhist Art of Tibet,* New York, 2024, pl. 101. Compare also the format of an early Sakya Hevajra mandala in Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 130.

此幅薩迦派喜金剛與明妃無我母曼荼羅，構圖嚴整，色彩瑰麗，主尊結雙身相安坐於曼荼羅殿堂之中，周圍環繞八尊舞姿達吉尼。曼荼羅外圈依次繪蓮瓣環、八大屍陀林與多彩火焰圈，構成密教曼荼羅經典格局。整體圖像外圍飾纏枝卷草圖樣，間嵌諸神祇與上師圓光像，細節繁縟而層次分明。
畫面上方為薩迦派祖師系譜，中央為金剛總持，兩側為諸位印度大成就者與班智達，構成標準薩迦傳承體系。畫面下方左側繪一位主持儀軌之薩迦高僧，前置供案；中央為跳舞之空行母群像；右側則繪三位主要護法：象頭神、大黑天與吉祥天母，並見一位成就者持號角與顱器，坐於屍體之上，氣氛肅穆。

構圖風格上，與大都會藝術博物館所藏一幅尼泊爾風格晚十四世紀《智慧空行母曼荼羅》可資比較，該作約繪於1380年，為紀念薩迦派喇嘛·堂巴索南堅贊（1312–1375）所製，曼荼羅邊緣同飾纏枝紋，見 Kurt Behrendt，《Mandalas: Mapping the Buddhist Art of

Tibet》，紐約，2024年，圖版101。另參見 Pratapaditya Pal，《Himalayas: An Aesthetic Adventure》，芝加哥，2003年，編號130，所載薩迦派早期喜金剛曼荼羅，結構與此作尤為接近。

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

5

A gilt-copper figure of Avalokiteshvara Sadaksari, Tibet, 15th century | 十五世紀 藏傳鎏金銅觀音菩薩坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
A gilt-copper figure of Avalokiteshvara Sadaksari
Tibet, 15th century

Height 10 cm, 4 in.

____

Collection particulière européenne
Statuette d'Avalokiteshvara Sadaksari en cuivre doré, Tibet, XVe siècle

____

歐洲私人收藏
十五世紀 藏傳鎏金銅觀音菩薩坐像

PROVENANCE

Collection George Sheridan (1923-2008), and thence by descent.

____

George Sheridan（1923-2008）收藏，此後家族傳承

CATALOGUE NOTE

This four-armed manifestation of the bodhisattva Avalokiteshvara is rendered with his principal hands held together in salutation (*anjali mudra*) holding the rosary bead (*mala*) in his raised right hand and the lotus flower (*padma*) in his left, seated in the adamantine posture (*vajraparyankasana*) on a double lotus pedestal.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

6

A gilt-copper figure of Shakyamuni Buddha, Tibet, 14th / 15th century | 十四 / 十五世紀 藏傳鎏金銅釋迦牟尼佛坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
A gilt-copper figure of Shakyamuni Buddha
Tibet, 14th / 15th century

Height 11.3 cm, 4½ in.

____

Collection particulière européenne
Statuette du bouddha Shakyamuni en cuivre doré, Tibet, XIVe / XVe siècle

____

歐洲私人收藏
十四 / 十五世紀 藏傳鎏金銅釋迦牟尼佛坐像

PROVENANCE

Collection George Sheridan (1923-2008), and thence by descent.

____

George Sheridan（1923-2008）收藏，此後家族傳承

CATALOGUE NOTE

This figure of the historical Shakyamuni Buddha is depicted wearing a patchwork mendicant's robe with his right hand in the earth-touching gesture (*bhumisparsha mudra*) while seated in *vajraparyankasana* on a double lotus pedestal.

CONDITION REPORT

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Arts d'Asie

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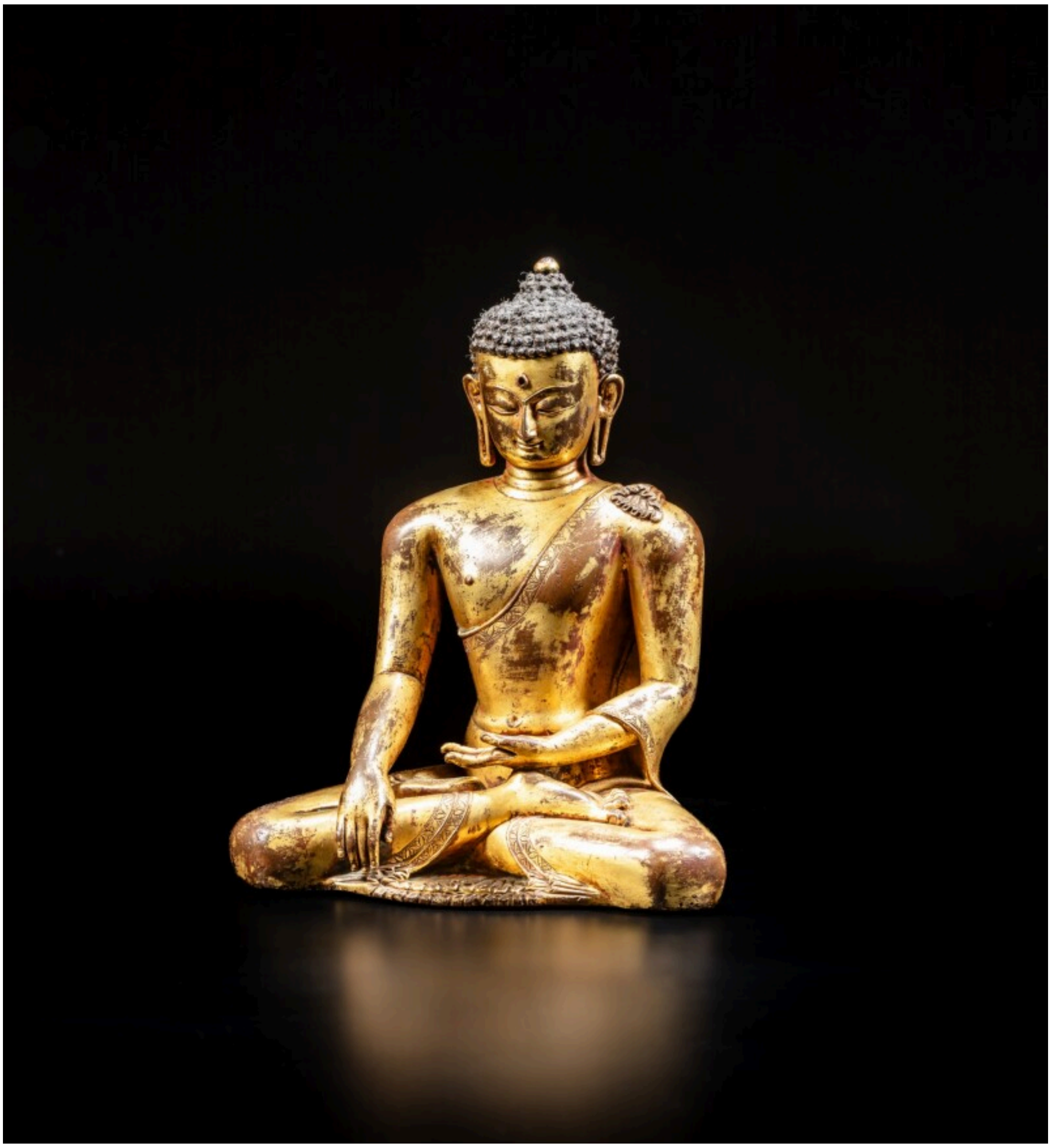

7

A gilt-copper figure of Shakyamuni Buddha, Nepal, 13th / 14th century | 尼泊爾 十三 / 十四世紀 鎏金銅釋迦摩尼佛坐像

Estimate:40,000 - 60,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A gilt-copper figure of Shakyamuni Buddha
Nepal, 13th / 14th century

Himalayan Art Resources item no. 2957.

Height 21.2 cm, 8⅜ in.

____

Statuette du Bouddha Shakyamuni en cuivre doré, Népal, XIIIe / XIVe siècle

____

尼泊爾 十三 / 十四世紀 鎏金銅釋迦摩尼佛坐像

HAR編號2957

CATALOGUE NOTE

The historical Buddha Shakyamuni is seated in the adamantine posture (*vajraparyankasana)*, reaching forward with his right hand in the earth-touching gesture (*bhumisparsha mudra)*, calling the earth to witness his triumph over the demon Mara prior to his enlightenment at Bodh Gaya.

Compare the broad shoulders, narrowed waist, and the ‘rice-grain’ pattern on the hem of the close-fitting robe with Nepalese Early Malla Period (circa 1200-1479) sculpture such as the thirteenth century seated Buddha in the Norton Simon Museum, see Pratapaditya Pal, *Asian Art at the Norton Simon Museum, Vol. II: Art from the Himalayas and China*, New Haven, 2003, pl. 51; and the renowned thirteenth century standing Buddha in Jane Casey et al, *Divine Presence: Arts of India and the Himalayas*, Casa Asia, Barcelona, 2003, cat. no. 39. Also compare the seated thirteenth or fourteenth century Nepalese Shakyamuni Buddha at Ngor monastery, included in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. I, pl. 170C.

本尊造像呈現釋迦牟尼佛正處於成道前關鍵一刻之姿，結金剛跏趺坐，右手前伸施觸地印，召喚大地為其作證，見證其於菩提伽耶降伏魔障、證得菩提。

可比較本像寬厚肩膀、收束腰身，以及貼體袈裟衣緣所飾「米粒紋」裝飾，與尼泊爾早期瑪拉王朝時期（約1200–1479年）佛像風格相符。此類特徵可見於十三世紀一尊佛坐像，現藏美國諾頓賽門美術館，參見 Pratapaditya Pal 著，《*Asian Art at the Norton Simon Museum, Vol. II: Art from the Himalayas and China*》，紐哈芬，2003年，圖版51；亦可參考 Jane Casey 等人編，《Divine Presence: Arts of India and the Himalayas》，Casa Asia，巴塞隆納，2003年，編號39，所載著名十三世紀佛立像。另可比較藏於俄寺之十三至十四世紀尼泊爾釋迦牟尼佛坐像，著錄於 Ulrich von Schroeder，《Buddhist Sculptures in Tibet》，卷1，香港，2001年，圖版170C。

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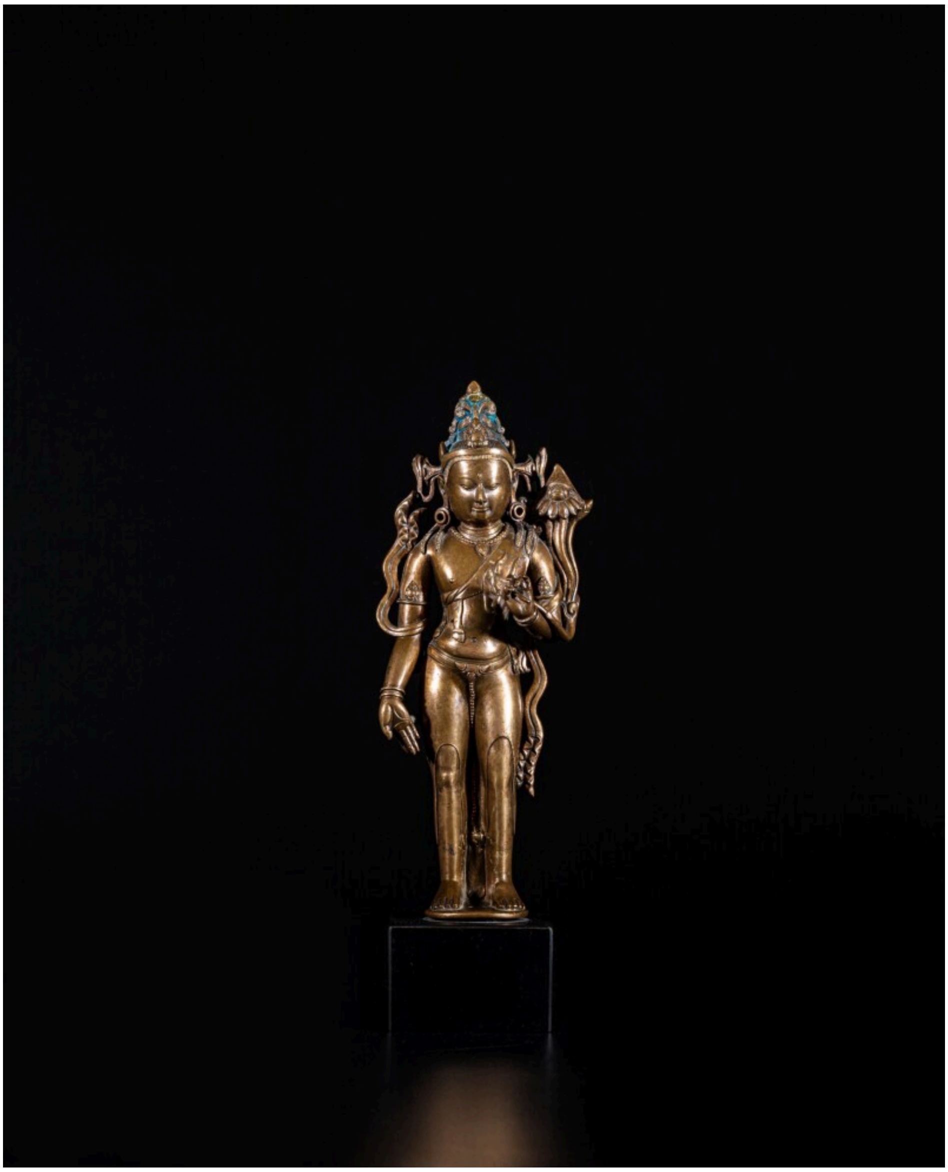

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

8

A copper-alloy figure of Avalokiteshvara Padmapani, Tibet, circa 14th century | 約十四世紀 藏傳銅合金觀音菩薩立像

Estimate:10,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from a European Private Collection
A copper-alloy figure of Avalokiteshvara Padmapani
Tibet, circa 14th century

Himalayan Art Resources item no. 2959.

Height 21 cm, 8¼ in.

____

Collection particulière européenne
Statuette d'Avalokiteshvara Padmapani en alliage de cuivre,
Tibet, circa XIVe siècle

____

歐洲私人收藏
約十四世紀 藏傳銅合金觀音菩薩立像

HAR編號2959

PROVENANCE

Ulrich Von Schroeder, 2000.

____

Ulrich Von Schroeder，2000年

CATALOGUE NOTE

Avalokiteshvara Padmapani holds the stem of a lotus, *padma*, in his raised left hand, the right lowered in the gesture of generosity and compassion (*varada mudra)*, and standing in a slightly flexed posture (*abhanga)*, with the skin of an antelope (*ajina)*, tied by its legs across his chest.

Compare two examples in the Potala Collection, both adorned with an antelope skin and with similar hand gestures, including the marked inward movement of the lowered right hand, and the idiosyncratic triangular shape behind the lotus flower at the shoulder, in Ulrich von Schroeder, *Buddhist Sculptures in Tibet,* Hong Kong, 2001, Vol II, pls. 303C, E.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

9

A silver and copper-inlaid copper alloy figure of Padampa Sanggye, Tibet, 15th / 16th century | 十五 / 十六世紀 藏傳銅合金錯銀銅當巴桑傑大師坐像

Estimate:15,000 - 20,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A silver and copper-inlaid copper alloy figure of Padampa Sanggye
Tibet, 15th / 16th century

Himalayan Art Resources item no. 2964
Height 10.2 cm, 4 in.

Statuette de Padampa Sanggye en alliage de cuivre incrusté d'argent et de cuivre, Tibet, XVe / XVIe siècle

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十五 / 十六世紀 藏傳銅合金錯銀銅當巴桑傑大師坐像
HAR編號2964

PROVENANCE

Collection of Alice and Nasli Heeramaneck.
Sotheby's London, 10th March 1986, lot 122.
Collection of Raymond Cheven (1928-2011).
Sotheby's New York, 20th September 2021, lot 337.

Alice及Nasli Heeramaneck伉儷珍藏
倫敦蘇富比，1986年3月10日，編號122
Raymond Cheven (1928-2011)收藏
紐約蘇富比，2021年9月20日，編號337

CATALOGUE NOTE

The present figure of Indian yogin Padampa Sanggye (d. 1117) has been moulded with his characteristic goatee, moustache, and head of curls. He wears a loose robe over his naked torso and a copper-inlaid meditation strap (*yogapatta*) draped across the chest; his right hand extending in a gesture of debate (*vitarka mudra*) and his left holding a skull bowl (*kapala*) and his eyes inlaid with silver, copper, and black pitch. Seated with crossed ankles on an antelope skin draped over a lotus pedestal, the present figure's posture is a common characteristic of Padampa Sanggye, who is sometimes portrayed with knees raised and held in place by a *yogapatta* band, and often with his robe covering the legs. Here the knees are lowered, and the unused meditation band is looped around his body. Compare a related fifteenth or sixteenth century silver and copper inlaid bronze Milarepa in the Speelman Collection, sold at Bonhams Hong Kong, 5 May 2025, lot 105.

Padampa Sanggye is revered as a great teacher in Tibet where he travelled after the death of his compatriot Atisha in 1054, and on a number of subsequent occasions. He was a contemporary of Milarepa (1040-1123) and they are said to have met. Some reports suggest that he taught the tantric practice of *chod* to the renowned Tibetan female practitioner Machik Labdron (1055-1149).

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

10

An important gilt-bronze figure of Avalokiteshvara, Dali Kingdom, Yunnan province, 11th / 12th century | 十一 / 十二世紀 大理國 鎏金銅觀世音菩薩坐像

Estimate:250,000 - 350,000 EUR

DESCRIPTION

Property from a European Private Collection
An important gilt-bronze figure of Avalokiteshvara
Dali Kingdom, Yunnan province, 11th / 12th century

Himalayan Art Resources item no. 2955.

Height 25.5 cm, 10 in.

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Collection particulière européenne
Rare statue d'Avalokiteshvara en bronze doré, Royaume de Dali, province du Yunnan, XIe / XIIe siècle

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歐洲私人收藏
十一 / 十二世紀 大理國 鎏金銅觀世音菩薩坐像

HAR編號2955

PROVENANCE

Auktionsverket, Stockholm, 18th - 21st April 1989, Lot 924.
Thence by family descent.

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Auktionsverket，斯德哥爾摩，1989年4月18至21日，編號924，
此後家族傳承

CATALOGUE NOTE

This extraordinary eleven-headed and sixteen-armed esoteric aspect of the bodhisattva Guanyin (Skt. *Avalokiteshvara*) is seated with legs crossed in the 'noble posture' (*sattvaparyankasana*). He wears a long skirt tied at the waist and a sash draped over the naked torso, and is adorned with strings of beads and sumptuous jewelled pendants. His three principal heads are crowned, with the remaining eight heads towering above representing stages on the path to enlightenment. His hands hold a panoply of ritual implements as aids to salvation including a bowl and willow branch, the symbols of healing, a holy water pot (*kalasha*), a lotus flower (*padma*) – one of Avalokiteshvara's primary attributes – and rosary beads (*mala*) in the lowered left hand. His principal hands are clasped together before his chest in a gesture of salutation (*anjali mudra*), two hands are folded together in his lap in the posture of meditation and the lowered right hand makes the wish fulfilling gesture (*varada mudra*).

Multi-armed and -headed seated figures of Avalokiteshvara from the Dali kingdom are generally depicted with legs crossed in the 'noble posture' (*sattvaparyankasana*), where one leg rests on top of the other, rather than the more common yogic posture (*vajraparyankasana*) seen in Tibetan examples where the legs are crossed at the ankle with the soles of both feet visible. The seated posture is similar to another eleven-headed and sixteen-armed Dali gilt bronze Guanyin sold at Hanhai Hong Kong, *The Merciful Buddha II,* 5th October 2016, lot 117; and a multi-armed and single-headed Dali gilt bronze Guanyin in the Metropolitan Museum of Art, New York, with remarkably similar physiognomy and crown band motif (fig. 1). The Metropolitan figure is cast in arsenical bronze and with such close stylistic similarities it is likely that this example was cast in the same metal, perhaps at the same foundry. Facial characteristics and the lobed design of the bowl held in the raised left hand are also remarkably similar to those of a rare four-armed Dali gilt bronze Guanyin sold in our London rooms, 1st November 2023, lot 118. The bronze has a lacquer finish over the mercury gilding, now blackened through oxidation. This lacquer was originally applied

to enhance the richness of the gilding and is a common tradition in Dali sculpture seen, for instance, on the Acuoye Guanyin in the San Diego Museum dated to between 1147-1172; and the twelfth century seated Buddha in the Shanghai Museum, dated to 1163.

This rare gilt-bronze Buddhist figure of the bodhisattva Avalokiteshvara holds a unique place in the development of Chinese Buddhist sculpture. Figures from the Chinese Southwest are remarkable in their independent idiosyncratic style, their grace and serenity and – while other similar depictions of Avalokiteshvara from this period are known – surviving examples are mostly rendered standing with remarkable stylistic consistency. To find a seated sculpture, especially in this tantric form, is extremely rare.

Figures of this extraordinary type can be attributed to the southwestern part of China – today's Yunnan province – and speak to the region's historical independence from China for over 500 years, under the Nanzhao (750-902) and later the Dali (937-1253) kingdoms. Buddhism had been established as state religion in the area by the last Nanzhao ruler, and while the religion was facing multiple challenges in China's heartland under the Song dynasty (960-1279), it flourished in China's southwest, as it did in the northeast under the Liao (907-1125). Inheriting the faith from the Nanzhao, Buddhism in the Dali kingdom gradually developed between 937 and 1253 into a distinct interpretation of the Mahayana faith, focused on devotion to bodhisattvas including the Acuoye Guanyin (known as 'Luck of Yunnan') – an emblematic tutelary deity unique to Dali culture. When the Duan family came to power in Yunnan in 937, they proactively used the religion to support the legitimacy of their rulership. They named their kingdom Dali, 'Great Ruling Principle', a term with Buddhist connotations, which they claimed had been selected for the kingdom by the bodhisattva Avalokiteshvara himself. Azhali (or Ajali) Buddhism – a special form of Vajrayana Buddhism that seems unique to Yunnan – soon took hold in the region, with an Avalokiteshvara cult at its centre, which worshipped the bodhisattva with greater significance than even the Buddha. According to John Guy, the straight frontal representation of these figures confirms their placement in a central position in a temple, rather than on either side of the Buddha, as was common for bodhisattva figures in the preceding Tang dynasty (618-907), where they are clearly depicted as supporting sculptures flanking a main image, with the body swaying and slightly turned [1].

Yunnanese gilt-bronze bodhisattva figures are distinctive through their physical characteristics of a very slender built with prominent shoulders; a style that appears to have been already clearly developed by at least the 10th century. This type of depiction also features prominently in an highly important handscroll, *Fanxiang juan* (Scroll of Buddhist Images) by the painter Zhang Shengwen (active 1163-89), now preserved in the National Palace Museum, Taipei, portraying one of the Dali kings, Duan Zhixing (r. 1172-1200), and his courtiers in the 1170s(fig. 3). The Dali Buddhist pantheon included peaceful multi-armed gods such as the present example, envisioned as meditation deities, and wrathful multi-armed guardians of the faith (fig. 2).

The present figure is particularly remarkable for its incorporation of tantric imagery. The tantric practice of esoteric *vajrayana* Buddhism, that originated in eastern India during the Pala period (8th-12th century), was clearly also widespread in the region and evidenced by the many unearthed tantric thunderbolt sceptres (*vajra*) and ritual daggers (*kila*), now preserved in the Yunnan Provincial Museum, Kunming. With its idiosyncratic iconography, the sculptural style of Dali figures is truly distinct from neighbouring Buddhist cultures in China and Tibet. Indeed, Dali statues of Acuoye Guanyin appear to have been influenced from the south by the artistic traditions of Yunnan's neighbouring kingdom of Champa in present-day Vietnam, themselves based on styles imported from southern India via Indonesia.

[1] John Guy, 'The Avalokitesvara of Yunnan and Some South East Asian Connections', in Rosemary Scott and John Guy, eds, *South East Asia and China: Art, Interaction and Commerce, Colloquies on Art and*

Archaeology in Asia, no. 17, Percival David Foundation, London, 1994, p. 76.

此尊非凡的觀音菩薩造像展現其密教形象：十一面十六臂，結「聖跏趺坐」——雙腿交叉，一足置於另一足之上。菩薩身著長裙，腰間束帶，上身袒露披掛帛巾，佩戴串珠與華麗寶飾。其三面主尊頭戴寶冠，其餘八面高高疊起，象徵修行過程中的各階段覺悟。菩薩諸手持法器以助度世，包括象徵療癒的淨瓶與楊柳枝、寶瓶、蓮花──觀音最具代表性的法器之一以及左下手所執的念珠。主手合掌於胸前行「合掌印」，象徵敬禮；另有雙手於腹前結「禪定印」；右下手施「予願印」，象徵滿願賜福。

大理國的多面多臂觀音坐像普遍結「聖跏趺坐」，即單足疊於另一足之上，此與藏傳佛教中雙足交叉、腳底外露之「金剛跏趺坐」有所不同。此坐姿與2016年10月5日於香港翰海拍賣《我佛慈悲 II》中拍品117號十一面十六臂鎏金觀音極為相似，亦與紐約大都會藝術博物館所藏一尊單面多臂觀音造像相近，其面部特徵與寶冠帶圖樣幾可對照（圖一）。大都會館藏尊像為砷青銅所鑄，風格高度一致，因此推測本尊亦可能採相同合金，甚至出自同一鑄坊。此尊所持瓣形缽與倫敦蘇富比2023年11月1日拍賣之第118號四臂觀音造像亦十分相似。本尊表面覆以朱漆於汞鎏金之上，經年氧化轉為黑色，此漆層原本用以增強金色光澤，為大理造像中常見工藝，如見於聖地牙哥藝術館中約1147至1172年的阿嵯耶觀音造像，以及上海博物館所藏刻有1163年銘文的十二世紀佛像。

本尊珍罕的大理鎏金觀音在中國佛教雕塑發展中具有獨特地位。中國西南地區的佛像以其獨特風格、莊嚴與寧靜而著稱。雖然同時期亦有其他觀音造像傳世，惟多為站姿，風格一致。如此具密教意象且為坐姿者，實屬罕見。

此類非凡的造像可歸屬於今日中國雲南地區，反映出其在南詔（750–902）與大理國（937–1253）統治下長達五百餘年的獨立歷史。南詔最後一位君主即奉佛教為國教，而大理國更是承繼其信仰並發揚光大。當佛教在宋代（960–1279）中原地區面臨重重挑戰時，佛法在西南地區（如大理）與東北（如遼國）卻依然蓬勃發展。大理國自南詔傳承佛教信仰，逐漸發展出具地方特色的大乘佛教體系，重視對菩薩的崇拜，尤以「雲南之福」阿嵯耶觀音為代表性守護神。段氏自937年執掌雲南政權後，積極利用佛教強化統治合法性，並以具佛教意涵的「大理」（意為「大治」）為國號，據說即由觀音菩薩所賜。大理地區很快發展出一種特有之密教形式——阿吒力教（Azhali 或 Ajali Buddhism），以觀音崇拜為核心，其地位甚至超越佛陀[1]。

根據學者 John Guy 所言，此類觀音造像的正面直立造型顯示其原為寺廟主尊，安置於中央，而非如唐代（618–907）多作為主尊兩側陪像，姿態稍傾、呈側身之態。

雲南地區的鎏金觀音造像特徵明顯，體態纖細、肩膀寬闊，這種風格於10世紀即已成型。這種造型在畫師張勝溫（活躍於1163–1189）繪製之《梵像卷》中亦有體現。此卷現藏於台北國立故宮博物院，描繪大理王段智興（在位1172–1200）與群臣，卷中菩薩神像面貌與造型與本像極為相似。大理佛教體系中，既有如本像般作為冥想本尊之多臂寧靜神祇，也有作為護法的忿怒神（圖二）。

本尊另一顯著特色為其明顯融合密教意象。密教（金剛乘）起源於印度東部波羅王朝（8至12世紀），於大理亦廣泛傳播，從雲南出土之金剛杵與金剛橛等法器可見一斑，今多藏於昆明雲南省博物館。大理造像之圖像風格獨立於中國與西藏佛教體系，自成一格。大理觀音，特別是阿嵯耶觀音，明顯受南方鄰國占婆（今越南中南部）佛教藝術風格影響，而占婆本身則受南印度與印尼之佛教藝術影響，形成一條跨文化藝術傳承路徑。

[1] John Guy，〈The Avalokitesvara of Yunnan and Some South East Asian Connections〉，收錄於 Rosemary Scott 與 John Guy 編，《South East Asia and China: Art, Interaction and Commerce》，亞洲藝術與考古學座談系列，第17輯，倫敦 Percival David Foundation，1994年，頁76。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

11

Two gilt-copper alloy figures of Amitabha and Vairocana, Tibet, 14th / 15th century | 十四 / 十五世紀 藏傳銅合金鎏金阿彌陀佛及大日如來佛坐像 一組兩件

Estimate:15,000 - 20,000 EUR

DESCRIPTION

Property from a European Private Collection
Two gilt-copper alloy figures of Amitabha and Vairocana
Tibet, 14th / 15th century

(2)
Himalayan Art Resources item no. 2958.

Height of taller 21 cm, 8¼ in.

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Collection particulière européenne
Deux statuettes en alliage de cuivre doré représentant Amitabha et Vairocana, Tibet, XIVe / XVe siècle

____

歐洲私人收藏
十四 / 十五世紀 藏傳銅合金鎏金阿彌陀佛及大日如來佛坐像 一組兩件

HAR編號2958

PROVENANCE

Collection of Pierre Gaveau, acquired in Nepal, circa 1970-1976.

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Pierre Gaveau收藏，約1970至1976年得自尼泊爾

CONDITION REPORT

There is butter lamp and incense smoke accretion overall to both figure as visible on the catalogue photo, minor losses to the gilding, but in good condition overall. Minor typical dents and surface pitting. A rare two examples surviving together of a set of five celestial buddhas.

If a condition report is provided to assist you with assessing the condition of the lot, it is for guidance purposes only. Such condition report may not refer to all faults, restoration, alterations, or adaptations because Sotheby's is not a professional conservator or restorer but rather a condition report is a statement of subjective, qualified opinion genuinely held by Sotheby's. For these reasons, any such condition report is not an alternative to taking your own professional advice regarding the condition of the lot. Prospective buyers should also refer to the Guide for Buyers at Auction which includes important notices concerning the type of property in this sale.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWISS PRIVATE COLLECTION | 瑞士私人收藏

12

A large polychrome wood figure of Kalachakra, Nepal, 16th / 17th century | 尼泊爾 十六 / 十七世紀 木加彩時輪金剛立像

Estimate:40,000 - 80,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from a Swiss Private Collection
A large polychrome wood figure of Kalachakra
Nepal, 16th / 17th century

Himalayan Art Resources item no. 4703.

Height 77.5 cm, 30½ in.

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Collection particulière suisse
Grande statue de Kalachakra en bois polychrome, Népal, XVIe / XVIIe siècle

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瑞士私人收藏
尼泊爾 十六 / 十七世紀 木加彩時輪金剛立像

HAR編號4709

PROVENANCE

Isidor and Elly Kahane Collection, New York and Zurich, by 1968, and thence by descent in the family.

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Kahane伉儷收藏，紐約及蘇黎世，至1968年，此後家族傳承

CATALOGUE NOTE

This large and powerfully carved sculpture depicts the Buddhist deity Kalachakra, with the semi-wrathful deity depicted in union with his *prajña* Vishvamata, Mother of the Universe. The deities represent one of the most complex practices of the Unexcelled Yoga Tantras in Tibetan Vajrayana Buddhism. The Kālachakra tradition revolves around the concept of time (kāla) and cycles (chakra), teaching the practice of working with the most subtle energies within one's body on the path to enlightenment. Kalachakra is depicted here with four heads and twenty-four arms, with his principal head and upper body symbolising great wisdom, his face representing passion. The couple represent the embodiment of wisdom and compassion, the goal of Tibetan meditational practice leading to enlightenment and salvation of sentient beings. For an indepth analysis of the Kalachakra Tantra, see Martin Brauen, *The Mandala: Sacred Circle in Tibetan Buddhism*, Serindia Publications, London, 1997.

The Kalachakra Tantra originated in India around the 10th century and was transmitted to Tibet in the early 11th century. By the 14th century, its practices had taken deep root in Nepal, particularly among the Newar Buddhist communities of the Kathmandu Valley, who played a key role in the cross-cultural transmission of tantric knowledge between India and Tibet. The Malla period (c. 1200–1769), during which this work was created, was a golden age of religious art and architecture, with the valley's principal cities—Kathmandu, Patan, and Bhaktapur—becoming thriving centers of Mahayana and Vajrayana Buddhist practice.

This sculpture would have served not merely as an object of devotion but as a visual aid for advanced meditative rituals conducted by initiates of the Kalachakra mandala. The finely carved aureole (torana), lotus pedestal, and richly adorned bodies of both deities are hallmarks of Newar craftsmanship, while the vivid remnants of polychromy and gilding reflect the use of this image in active ritual contexts. The fierce aspect of the deity, trampling subdued figures, underscores the annihilation of ignorance and the transcendence of duality—core goals of tantric realization.

Comparable examples—particularly of this scale and iconographic complexity—are rare. Stone figures of Kalachakra are recorded, including one illustrated in Ulrich von Schroeder, Nepalese Stone Sculpture, Weesen, 2019, Vol. II, no. 376C. The earliest published figure of Kalachakra in bronze, possibly created by Newar artisans, appears to be the Tibetan 14th century gilt-bronze figure of Kalachakra and Vishvamata kept at Shalu monastery, illustrated in Ulrich von Schroeder, *Buddhist Bronzes in Tibet*, Hong Kong, 2001, Vol. II, p. 965, pl. 232C.

本尊造像體量宏大，雕刻精湛，呈現半忿怒形貌之時輪金剛與其智慧明妃——宇宙母結雙身相。此二尊象徵藏傳金剛乘無上瑜伽續中最為複雜而高深之修行法門。時輪金剛之密續思想以「迦羅」（kāla）與「輪」（chakra）為核心，透過調御體內最微細之能量，導引修行者邁向覺悟之道。

本尊具四面二十四臂，其上首與軀幹象徵大智，面部則顯示欲界之熱情，雙尊結合代表般若與慈悲之圓融——即藏傳密宗修行之究竟目標：證得菩提，利益有情。關於時輪金剛密續之詳盡探討，參見 Martin Brauen 著，《The Mandala: Sacred Circle in Tibetan Buddhism》，倫敦，1997年。

時輪金剛密續約於十世紀起源於印度，十一世紀初傳入西藏。至十四世紀，其修持體系已在尼泊爾落地生根，尤以加德滿都谷地之尼瓦爾佛教社群為盛。此區作為印度與西藏間密教知識之橋樑，其藝術與實踐於馬拉王朝時期（約1200–1769年）達至高峰，宗教藝術與建築繁盛，首都加德滿都、帕坦與巴克塔普爾均為大乘與金剛乘佛教之重鎮。
本像不僅為供奉神像，亦為灌頂弟子於時輪曼荼羅修持儀軌時之觀想依止。其背光、蓮花寶座與尊體華麗飾件，皆展現尼瓦爾工藝之典型特徵；其彩繪與鎏金之殘留痕跡，亦顯示本像曾長期用於實際法事儀軌之中。神像踐踏煩惱形象之姿，象徵摧破無明與超越二元對立，為密法修證之要旨。

具此等規模與圖像複雜度之時輪金剛雕像傳世極罕。石雕作品可參考一例，著錄於 Ulrich von Schroeder，《Nepalese Stone Sculpture》，Weesen，2019年，卷二，編號376C。最早一尊鎏金銅時輪金剛與宇宙母像，或由尼瓦爾工匠製作，見十四世紀西藏夏魯寺藏一例鎏金銅像，著錄於 Ulrich von Schroeder，《Buddhist Bronzes in Tibet》，香港，2001年，卷二，頁965，圖版232C。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

13

A gilt-copper figure of Hevajra, Nepal or Tibet, 14th / 15th century | 尼泊爾或藏西 十四 / 十五世紀 鎏金銅喜金剛像

Estimate:10,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A gilt-copper figure of Hevajra
Nepal or Tibet, 14th / 15th century

Himalayan Art Resources, item no. 4934

Height 13.3 cm, 5¼ in.

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Statuette d'Hevajra en cuivre doré, Népal ou Tibet, XIVe / XVe siècle

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尼泊爾或藏西 十四 / 十五世紀 鎏金銅喜金剛像

HAR編號4934

PROVENANCE

Collection of Claude de Marteau (1935-2016), Brussels, in the 1970s.
Bonhams Hong Kong, 6th October 2023, lot 36.

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克勞德·德·馬圖(1935-2016)收藏，布魯塞爾，1970年代
香港邦瀚斯，2023年10月6日，編號36

CATALOGUE NOTE

This complex gilt copper grouping depicts the sixteen-armed, eight-headed, and four-legged Hevajra in union with his consort Vajra Nairatmya, with two of his four legs trampling figures on the pedestal, the secondary legs raised behind in a dancing posture. The deities are framed by a flaming aureole with an inner band of human skulls. Two kneeling attendants appear towards the front of the dais. The pedestal represents the natural rounded form of a lotus flower with stamens encircling the obconical receptacle and shoots with smaller flower heads growing from the stem, all emerging from a scrolling vine and stepped base.

The hair of the gods is painted red according to iconographic convention and a likely indication that this Nepalese style sculpture was worshiped in a Tibetan context, where such pigments are often ritually applied. The Newar aesthetic was widespread in Tibet, especially in the Khasa Malla kingdom where Hevajra was popular: compare the style of two Khasa Malla Hevajras in Ian Alsop, 'The Metal Sculpture of the Khasa Malla Kingdom', *Orientations*, June 1994, pp 61-68, figs 5 and 6. Hevajra was a principal mediation deity for the Sakya order, and monasteries such as Ngor often commissioned work from Nepalese artists. It is likely that this jewel-like statue was made as a personal meditation aid for a Khasa Malla or Tibetan Sakya order patron.

此尊鎏金銅喜金剛立像結構繁縟、鑄造精緻，呈現密教主尊喜金剛與其明妃金剛無我母（Vajra Nairātmya）之雙身法相。主尊具八面、十六臂與四足，前足踐踏人形，後足抬起作舞姿，立於雙層蓮台之上。主尊與明妃共處一焰光背內，背光內緣飾以人首骨帶，威赫莊嚴。蓮台前方另有雙膝跪地之侍者，構圖嚴謹對稱。蓮座採自然蓮花形式，中部倒圓錐形花托環繞花蕊，莖葉盤繞間綻出蓓蕾，下承多層階式座台，層次井然。

主尊與明妃髮部施以朱紅彩繪，符合密教造像圖像學之傳統，亦顯示此像雖具尼泊爾風格，然實為西藏地區禮供所用。藏地密教像於灌頂開光儀軌中，常見施以彩料以彰顯神力與威儀。尼泊爾工匠所鑄之密教造像自十三至十四世紀於藏區流行，尤以卡薩王國（Khasa Malla）時期為盛，喜金剛信仰尤為顯著。參見 Ian Alsop 文章

所載卡薩王國兩例喜金剛造像：https://www.asianart.com/articles/khasa/index.html，圖5與圖6。喜金剛為薩迦派本尊之一，該派寺院如俄爾寺（Ngor）等，多聘尼泊爾匠人鑄像以資供奉。此尊尺寸雖小，然作工精緻、構圖嚴整，應為卡薩王國或薩迦派施主所委製，用於個人修持觀想之所依。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

14

A rare large gilt-copper standing figure of Buddha, Tibetan imperial period, circa 9th century | 約九世紀 藏傳鎏金銅佛立像

Estimate:300,000 - 500,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A rare large gilt-copper standing figure of Buddha
Tibetan imperial period, circa 9th century

Himalayan Art Resources item no. 2956.

Height 80 cm, 31½ in.

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Statue de bouddha en cuivre doré, Tibet, période impériale, circa IXe siècle

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約九世紀 吐蕃王朝鎏金銅佛立像

HAR編號2956

PROVENANCE

European Private Collection, acquired in London, 1997.
American Private Collection.

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歐洲私人收藏，1997年得自倫敦
美國私人收藏

CATALOGUE NOTE

This rare and early Tibetan figure of Buddha stands with a gentle sway of the hips, holding a fold of his robe in the left hand and his right arm raised, with the hand replaced. Snail-shell hair curls cover the tall cranial protuberance topped with a lotus and jewel setting. The figure and base are cast in one and parcel-gilt, with rich mercury gilding on the front and sides of the Buddha, leaving the back, the hair, and the lotus pedestal in the original, non-gilded copper.

The Buddha’s robe is incised with elegant textile patterns including roundels with pearl borders, one depicting a lion seated on its haunches with front legs planted before him and another depicting a lion with a back leg raised to his neck and poised to scratch (fig. 1). The posture of the lion with raised back leg is a classic Chinese Tang dynasty (618-907) motif seen in eighth and ninth century pottery, silverware and stone (fig. 2). Compare, for example, a sancai-glazed pottery figure of a lion in *Sekai tōji zenshū / Ceramic Art of the World*, vol. XI: *Sui Tō / Sui and T'ang Dynasties*, Tokyo, 1976, pl. 67. A lion seated four-square on its haunches, also seen in Tang dynasty works, was the emblem of sovereignty in Tibet during the Imperial Period, see Amy Heller, *Tibetan Art*, Milan, 1999, p. 15. The lion motif is not seen in China or Tibet after this period, and their depiction on the Buddha’s robe thus suggests the statue is likely to date to around the ninth century. Furthermore, the roundel design with pearl border recalls eighth and ninth century Sogdian and Central Asian textile motifs, see James Watt and Anne Wardwell, *When Silk was Gold*, New York, 1997, cat. nos 3 and 5. The decorative textile motifs on the Buddha’s robe appear incompatible with the monastic asceticism practiced by the historical Buddha and may be meant to indicate an early Buddhist iconographic convention where Shakyamuni appears in the guise of Vairochana Buddha in *sambhogakaya* form. The cult of Vairochana was preeminent in Tibet during the Imperial Period, see Amy Heller, 'Imperial Carving of Vairochana: Ancient Tibetan Buddhist Rock Carvings of Vairochana: Portraits of Tibetan Sovereigns and their Courtiers,' *Project Himalayan Art,* Rubin Museum of Art, 2023.

Indian sculptural influence is evident throughout, including the tradition of attaching a figure to a separate throne-back by means of a lug between the shoulders. The lug remains intact on this statue but the backplate is lost. In the Indian tradition the figure, its backplate and lotus pedestal would be attached to a separate throne base: for an early ninth century Kurkihar standing Buddha and throne (aureole missing), see Ray et al, *Eastern Indian Bronzes*, New Delhi, 1986, pl. 99a. This Tibetan example might have had a similar combination of throne elements: a tear at the rear of the lotus pedestal may have occurred at the time of detachment from the aureole and throne base. Indian gilt copper figures are often gilded on the front only, as is this Tibetan example, where the non-gilt back is, by design, hidden by the backplate. The fluid posture of the Buddha is comparable to early standing figures from Bengal compared to the more rigid upright posture of Buddhas from Bihar, compare the stance of a late seventh or early eighth century Buddha from Bangladesh, *ibid.*, fig. 30a. The standing posture was the most popular iconographic representation of Buddha in northern Indian sculpture from the Gupta (c. 320-750) through the Pala period (c. 750-1200). It is noticeable that after the virtual demise of Indian Buddhism in the late 12th century the popularity of this upright stance waned in central Tibetan regions in favour of images of Buddha seated in *vajraparyankasana*, primarily depicting Maravijaya Buddha with hands in the earth-touching gesture (*bhumisparsha mudra*). The trend may have been related to the focus of eleventh and twelfth century Tibetan pilgrims on Bodh Gaya, the seat of Buddha's victory over Mara and subsequent enlightenment.

The face of the Buddha is youthful with delicate features, a slightly smiling bow-shaped mouth, a protruding chin, and narrowed, hooded eyes with an otherworldly gaze, comparable to the physiognomy of a ninth or tenth century Tibetan gilt bronze Maitreya in the Yuri Khokhlov Collection, see Khokhlov, 'Metal sculptures of the Tibetan Imperial period', *Asian Art*, January 2013, fig. 22. See also the distinctive style of a Tibetan standing gilt bronze bodhisattva dating to the ninth or tenth century, in Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, cat. no. 108.

Sotheby's would like to thank Dr. Amy Heller for her invaluable contribution to the cataloguing of this lot.

此尊罕見之藏傳早期立佛鎏金銅像，造型優雅莊嚴，身姿微呈側傾，右臂上舉（手掌後配），左手自然下垂，輕持袈裟衣褶。螺髮整齊覆頂，高聳肉髻之上飾以蓮花與寶珠。佛身與蓮座一體鑄造，正面與兩側施以厚重鎏金，背部、髮部與蓮座則保留紅銅本色，構成鮮明視覺對比。

袈裟刻飾繁複細緻之織紋圖樣，尤以連珠環紋最為引人注目，環內飾獅子圖案（圖1），一作四足端坐，另一則呈撓頸姿態，後者為唐代典型圖式，廣見於八至九世紀之陶器、金銀器與石雕中（圖2），參見《世界陶磁全集》，卷11《隋唐》，東京，1976年，圖版67。四足坐獅在吐蕃帝國時期亦為王權象徵，參見 Amy Heller，《Tibetan Art》，米蘭，1999年，頁15。該類獅紋於唐代以後已不復見於中藏地區藝術，據此可推測本尊之製作年代約為九世紀。

此外，連珠環紋與八至九世紀粟特及中亞地區流行之織品圖案密切相關，參見 James Watt 與 Anne Wardwell，《When Silk Was Gold》，紐約，1997年，編號3與5。佛陀所著袈裟裝飾華麗，與歷史佛陀之苦行僧侶形象顯不相稱，或反映釋尊於佛教圖像語彙中化現為報身佛毘盧遮那（Vairochana）之「受用身」形象。此一圖像表現尤為契合吐蕃帝國時期對毘盧遮那之崇奉，參見 Amy Heller〈Imperial Carving of Vairochana〉，《Project Himalayan Art》，紐約魯賓藝術博物館，2023年。

本像展現出多項源自印度的造像傳統，尤以肩背處保存之一插榫痕跡為明顯例證，顯示原應配有背光，惟今已佚失。此種結構形式為印度造像慣見之工藝特色，其佛身、背光與蓮座常分別鑄造，最終組裝於獨立寶座之上。參見一尊九世紀初庫爾基哈爾立佛（背光缺失），載於 Ray 等編，《Eastern Indian Bronzes》，新德里，1986年，圖版99a。本像蓮花座後方可見撕裂痕跡，應源自其與背光及寶座分離時所致。此外，其背部未施鎏金亦具意義，反映印度造像慣例，即正面施以水銀鎏金，背面則保留原銅本色，蓋因其背部原為背光遮蔽所掩，無須裝飾。

本像體態自然流暢，身形略呈側傾，與孟加拉地區早期佛立像風格相近，尤與比哈爾地區常見之端直挺立風格有別。可參考一尊約七至八世紀孟加拉佛立像，載於同書，圖30a。

立像為佛陀最常見之形象表現形式，橫跨笈多（約320–750）至帕拉（約750–1200）時期，於北印度佛教造像中佔據主流地位。然而，自十二世紀末印度佛教式微以來，此種直立佛形在西藏中部逐漸式微，取而代之者為結「金剛跏趺坐」（vajraparyaṅkāsana）之坐佛形制，尤多呈現釋尊降魔成道之像，即「降魔佛」（Maravijaya），雙手施「觸地印」（bhumisparśa mudrā）。此一趨勢之轉變，或與十一至十二世紀間藏族朝聖者日益聚焦於菩提伽耶——釋迦成道之聖地——密切相關，顯示佛教圖像在地域性崇拜中心變遷下之風格演化。

本像面容俊秀清朗，五官勻稱端麗，略帶微笑之弓形唇線、突下巴與細長微垂之雙目，構成一種安詳超然之神采。其面相風格可比Yuri Khokhlov舊藏一尊九至十世紀藏地彌勒像，參見其〈Metal Sculptures of the Tibetan Imperial Period〉，《亞洲藝術》，圖22。另可比較Pratapaditya Pal，《Himalayas: An Aesthetic Adventure》，芝加哥，2003年，編號108，所載一尊九至十世紀藏地立姿菩薩，其面部塑形與裝飾語彙亦與本尊相近，進一步強化其斷代與地域歸屬之依據。

蘇富比由衷感謝Dr. Amy Helle博士對本拍品圖錄撰寫所提供之寶貴協助。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH FAMILY COLLECTION | 法國私人收藏

15

An extremely rare grey schist head of the ascetic Siddhartha, Ancient region of Gandhara, 2nd / 3rd century | 犍陀羅 二 / 三世紀 灰片岩雕釋迦牟尼苦行首像

Estimate:50,000 - 100,000 EUR

DESCRIPTION

Property from a French Family Collection
An extremely rare grey schist head of the ascetic Siddhartha
Ancient region of Gandhara, 2nd / 3rd century

Height 18 cm, 7⅛ in.

———————————————————————————————————————

Collection particulière française
Rare tête de Siddhartha ascétique en schiste gris, Ancienne région du Gandhara, IIe / IIIe siècle

———————————————————————————————————————

法國私人收藏
犍陀羅 二 / 三世紀 灰片岩雕釋迦牟尼苦行首像

PROVENANCE

German Private Collection, formed during the 1950s.
Galerie Jacques Barrère, Paris, 15th December 2003.
French Private collection, Bergerac, and thence by family descent.

———————————————————————————————————————

德國私人收藏，得於1950年代
Jacques Barrère藝廊，巴黎，2003年12月15日
法國私人收藏，貝傑拉克，此後家族傳承

CATALOGUE NOTE

The fragmentary head remains from a rare and important sculpture of the emaciated Siddhartha portraying the physical signs of prolonged fasting. Skin is drawn tight over the fleshless skull revealing a network of veins on the forehead surrounding the now empty gem-set *urna*. Haunting eyes gaze out from deep in their sockets. Cheeks are hollowed and mouth downturned, with lips resolutely pressed together. Waves of still luxuriant hair cover the head and the rounded *ushnisha.*

Such sculptures are generally thought to depict Siddhartha in his ultimately unsuccessful attempt to achieve enlightenment through rigorous asceticism. It is said that he fasted in meditation for six years having renounced his princely heritage. It has also been suggested that the emaciated figure may represent Shakyamuni Buddha after his enlightenment at Bodh Gaya, where he remained in meditation and fasted for forty-nine days, see Kurt Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, p. 58.

It appears that the depiction of this episode in the life of the Buddha – experiencing the extremes of asceticism –first evolved in the Gandhara region, as seen in the small number of circa second to fifth century Gandhara schist sculptures and relief panels that depict the scene. The imagery spread to Central Asia, seen in circa fifth century wall paintings at Kizil, see Marylin Rhie, *Early Buddhist Art of China and Central Asia*, Leiden, 2010, p. 164; and to Kashmir, seen in a rare eighth century ivory panel in The Cleveland Museum of Art that depicts three consecutive episodes in the life of the Buddha: Siddhartha fasting and emaciated; his acceptance of the futility of the ascetic path in the quest for enlightenment; and finally ending his fast with milk rice offered by Sujata, see Pratapaditya Pal, *Himalayas: An Aesthetic Journey*, Art Institute of Chicago, Chicago, 2003, cat. no. 69. There is little evidence that the veneration of the fasting Siddhartha was popular among Buddhists in the rest of the Indian subcontinent.

Compare the emaciated schist head found at a village in Rawalpindi District and now in the British Museum, in W. Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, vol. I, London, 1996, pl. VIII (fig. 1); and a small head in the Museum für Indische Kunst, Berlin, in S. Czuma, *Kushan Sculpture: Images from Early India*, Cleveland, 1985, cat. no. 111.

此佛首描繪悉達多太子於長期斷食修行中的憔悴形貌，為早期佛傳造像中極為罕見之題材。皮膚緊貼於瘦削頭骨，前額可見細密靜脈網絡，環繞中央原嵌寶石之白毫，今僅留空槽。雙目深陷眼眶，凝視幽邃；雙頰凹陷，口角下垂，雙唇緊閉，神情沈毅堅定。頭部覆以波浪狀長髮，髮際整齊，髮頂隆起圓潤之肉髻，象徵佛陀尊格，表現力強烈，極為罕見。

此類造像普遍被認為呈現悉達多太子於出家後投身極端苦行、試圖以苦修達致證悟之階段；惟最終體悟苦行非道，而轉向中道實踐。據傳，悉達多隱居森林六年，實行斷食與禪修，並捨棄王族身份與世俗榮耀。此外，亦有觀點指出，此類憔悴形象或為釋迦牟尼佛於菩提伽耶證道後之表現，當時佛陀持續入定與斷食四十九日，參見 Kurt Behrendt，《The Art of Gandhara in the Metropolitan Museum of Art》，紐約，2007年，頁58。

佛陀此段苦行經歷之視覺表現，學界普遍認為起源於犍陀羅地區，相關圖像可見於公元二至五世紀之片岩雕刻與浮雕。此題材隨佛教東傳亦流布至中亞，如克孜爾千佛洞約五世紀壁畫即為一例，參見 Marylin Rhie，《Early Buddhist Art of China and Central Asia》，萊頓，2010年，頁164。至於克什米爾，克里夫蘭藝術博物館收藏一件八世紀象牙浮雕板，其上依序呈現佛陀三段重要生命歷程：悉達多斷食苦修；悟知苦行非證道所由；最終接受村女蘇賈塔所奉乳糜以終止苦行，參見 Pratapaditya Pal，《Himalayas: An Aesthetic Journey》，芝加哥，2003年，編號69。然而在印度次大陸其他地區，目前幾無證據顯示「苦行佛」形象曾廣泛流行或受到佛教徒持續供奉。

可資比較者，包括一尊出土自拉瓦爾品第地區之片岩佛首，現藏大英博物館，著錄於 W. Zwalf，《A Catalogue of the Gandhara Sculpture in the British Museum》，卷一，圖版 VIII；另見柏林印度藝術博物館藏一件小型佛首，著錄於 S. Czuma，《Kushan Sculpture: Images from Early India》，克里夫蘭，1985年，編號111。

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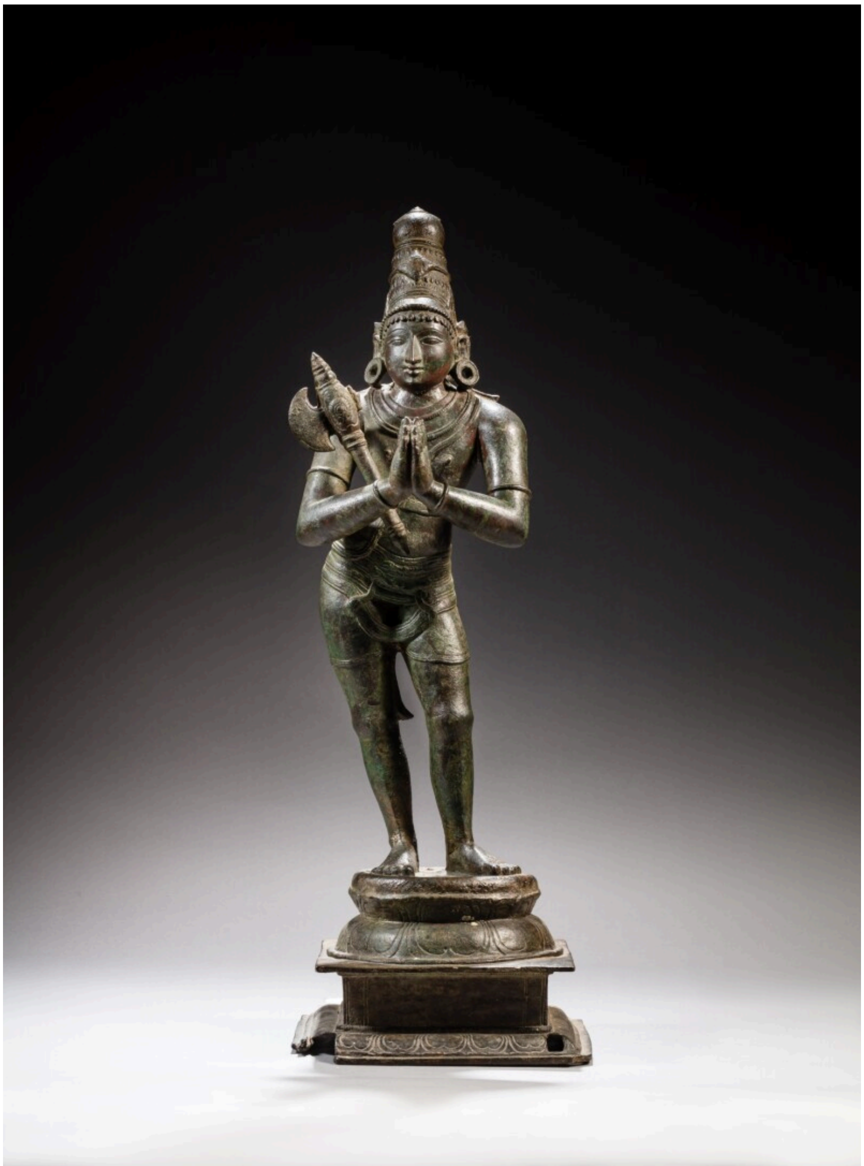
Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST



PROPERTY FROM A FRENCH FAMILY COLLECTION | 法國私人收藏

16

A bronze figure of Chandeshvara, South India, Chola period, circa 1300 | 南印度 朱羅王朝 約1300年 銅旃提濕伐羅立像

Estimate:100,000 - 150,000 EUR

DESCRIPTION

Property from a French Family Collection
A bronze figure of Chandeshvara
South India, Chola period, circa 1300

Height 67 cm, 26¾ in.

Collection particulière française
Statue de Chandeshvara en bronze, Inde du Sud, époque Chola, circa 1300

法國私人收藏
南印度 朱羅王朝 約1300年 銅旃提濕伐羅立像

PROVENANCE

French Private Collection, acquired before 1960.
Galerie Jacques Barrère, Paris, 15th December 2003.
French Private collection, Bergerac, and thence by family descent.

法國私人收藏，1960年前購得
Jacques Barrère藝廊，巴黎，2003年12月15日
法國私人收藏，貝傑拉克，此後家族傳承

CATALOGUE NOTE

The saint is rendered with a tall crown of matted hair (*jatamakuta*), his hands before his chest in salutation (*anjali mudra*) with Shiva's battle-axe resting in the crook of his right arm, standing in an elegant posture (*tribhanga*) on a lotus pedestal fitted with channels to receive processional carrying rods. Compare the posture and pedestal type with a circa 1300 Saint Sundarar in the Carnegie Museum of Art, Pittsburgh; see Vidya Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India*, American Federation of Arts, 2002, cat. no. 32.

Chandeshvara was a cowherd who attained sainthood through a single act of devotion in protecting the simple mud Shiva *linga* that was the object of his worship. The linga was desecrated by his father on learning the boy used milk from his cows for its ritual lustration. Chandeshvara lashed out at his father with his cowherd's staff which turned miraculously into Shiva's sacred axe. Shiva and Uma appeared and blessed him for his devotion with a divine garland, *ibid.*, p. 163. The legend of Chandeshvara was espoused by Chola monarchs and the saint was thenceforth entrusted as guardian and supervisor of Shiva temples. During the Chola period, a dedicated shrine to Chandikeshvara became a standard feature in Shiva temples, positioned near the sanctum to symbolize his role as custodian of temple wealth and discipline.

A particularly striking feature of the present figure is the presence of Shiva's sacred *parashu*, or battleaxe, resting in the crook of his right elbow, a reference to the pivotal moment of his transformation. The serene expression, characterized by a softly curved mouth and an aquiline nose, conveys a profound sense of devotion and transcendence. Compare an earlier example without the *parashu* dated to the 11th century, preserved in the British Museum, London and illustrated in Vidya Dehejia, *The Sensuous and the Sacted: Chola Bronzes from South India*, 2003, cat. no. 33 (fig. 1); and another bronze figure of this type in the Nelson-Atkins Museum of Art, Kansas City, published in *Masterworks from India and Southeast Asia: the Nelson-Atkins Museum of Art*, Kansas City, 2016, cat. no. 2 (fig. 2).

此尊旃提濕伐羅尊者，頭戴高聳髮髻冠，雙手於胸前合十，施合掌印，右臂彎處橫置濕婆神之神斧，身姿呈三道彎優雅而立。足踏圓形蓮座，座台下緣設導槽，應為安插抬杆、用於巡遊之設計。其動勢與座式可參照一尊約1300年之《聖蘇達拉》青銅像，現藏美國匹茲堡卡內基藝術博物館，著錄於 Vidya Dehejia 編，《The Sensuous and the Sacred: Chola Bronzes from South India》，美國藝術聯盟，2002年，圖版32。

傳說旃提濕伐羅原為牧童，日日以乳灌泥塑濕婆林伽。其父知情後盛怒破壞神像，少年大悲忿怒，以牧杖擊父，其杖奇蹟般轉化為神斧。濕婆與烏瑪隨即現身，讚其虔敬，親賜花環以表嘉許（同上，頁163）。此神話廣為朱羅王朝擁護，旃提濕伐羅遂成為濕婆廟宇之守護者與資產監管者。
自朱羅時期起，於濕婆主殿近旁專設旃提濕伐羅小祠，蔚為定制，象徵其司庫與紀律維護之職能。
本尊最醒目之特徵，為右臂所橫置之神斧，象徵其由凡人化為神祇之轉化瞬間。其面相神情安詳，唇形微揚，鼻樑挺秀，雙目微垂，流露出清寂而超然之敬虔氛圍。

可比較一例未持神斧之早期版本，斷代為十一世紀，現藏英國大英博物館，著錄於同書，2003年版，圖版33。另見一件藏於堪薩斯城納爾遜-阿特金斯藝術館之類例，刊於《Masterworks from India and Southeast Asia: The Nelson-Atkins Museum of Art》，2016年，圖版2。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

17

A parcel-gilt silver 'Complete Victory' stupa, Tibet, 18th / 19th century | 西藏 十八 / 十九世紀 局部鎏金銀尊勝佛母佛塔

Estimate:3,000 - 5,000 EUR

◉ Restricted Species

DESCRIPTION

Property from an Important European Private Collection
A parcel-gilt silver 'Complete Victory' stupa
Tibet, 18th / 19th century

Height 37.5 cm, 14¾ in.

____

Collection particulière européenne
Stupa en argent partiellement doré, Tibet, XVIIIe / XIXe siècle

____

歐洲私人收藏
西藏 十八 / 十九世紀 局部鎏金銀尊勝佛母佛塔

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CATALOGUE NOTE

This silver stupa features a spire topped with a sun, moon and parasol while its domed shrine is adorned with a gilded arch framing a moulded *tsa tsa* of the long-life goddess Ushnishavijaya, all supported by three circular steps on a square tiered base. One of the Eight Great Stupas, this model represents the 'stupa of complete victory' commemorating Buddha's prolongation of his lifetime by three months, symbolised by the three circular steps. The episode is said to have occurred at the city of Vaisali upon the supplication of the lay devotee Tsundra, see Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs*, Boston, 1999, p. 135.

此件銀質佛塔，以方形重層座承托三層圓形階基，塔身呈覆缽形，正面設有鍍金拱形框飾，內嵌模製之長壽女神──尊勝佛母擦擦像。塔刹承托寶傘，頂端飾以仰月與圓光，象徵佛法圓滿與宇宙秩序的和諧共融。本塔為藏傳佛教「八大靈塔」之一，屬於「勝利塔」之形式，用以紀念佛陀應居士純陀之請，於昆舍離城加持自身延壽三月，證悟超越生死之境。三層圓形階座即象徵此三月延壽之意涵。參閱：Robert Beer，《The Encyclopedia of Tibetan Symbols and Motifs》，倫敦，1999年，頁135。

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

18

A gilt-silver mounted spinach green jade jug, Mongolia, circa 19th century | 蒙古 約十九世紀 碧玉銀鎏金釦壺

Estimate:5,000 - 8,000 EUR

◉ Restricted Species

DESCRIPTION

Property from an Important European Private Collection
A gilt-silver mounted spinach green jade jug
Mongolia, circa 19th century

Height 26 cm, 10¼ in.

____

Collection particulière européenne
Cruche en jade vert épinard monté d'argent doré, Mongolie, circa XIXe siècle

____

歐洲私人收藏
蒙古 約十九世紀 碧玉銀鎏金釦壺

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PROVENANCE

Galerie Koller, Zurich, 18th / 19th May 1990, lot 4.
____

Koller藝廊，蘇黎世，1990年5月18 / 19日，編號4

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

19

A polychrome wood figure of Avalokiteshvara Sadaksari, Nepal, 15th / 16th century | 尼泊爾 十五 / 十六世紀 四臂觀世音菩薩坐像

Estimate:40,000 - 60,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A polychrome wood figure of Avalokiteshvara Sadaksari
Nepal, 15th / 16th century

Himalayan Art Resources item no. 2952.

Height 78 cm, 30¾ in.

____

Collection particulière européenne
Statue d'Avalokiteshvara Sadaksari en bois polychrome, Népal, XVe / XVIe siècle

____

歐洲私人收藏
尼泊爾 十五 / 十六世紀 四臂觀世音菩薩坐像

HAR編號2952

PROVENANCE

Acquired in Germany, prior to 1985.

____

1985年以前得自德國

CATALOGUE NOTE

The present four-armed manifestation of Avalokiteshvara holds his primary hands before his chest in the gesture of salutation (*anjali mudra*), and a rosary (*mala*) and lotus flower (*padma*) in his raised left and right hands. His head framed by a halo of pearls with a flaming border, the bodhisattva sits serenely in the diamond posture (*vajraparyankasana*) on a polychrome lotus pedestal, wearing regal jewellery, a lower garment with finely painted textile patterns, and a long scarf draped over the shoulders and around the arms.

Compare the chain necklace, the jewellery motifs and the lotus petal design with a 15th century polychrome wood Chintamani Lokeshvara in the Los Angeles County Museum of Art, see Pratapaditya Pal, *Art of Nepal*, Los Angeles, 1985, S. 36.

四臂觀世音菩薩形像，主手合掌於胸前施「合掌印」，上舉之左手持念珠，右手持蓮花。頭部背光珠飾環繞，外緣火焰紋環繞。菩薩身佩王者飾，著繪飾細膩的織紋下裙，長巾繞肩披臂，結「金剛跏趺坐」安坐於彩繪蓮座之上。其項鍊式樣、寶飾圖樣與蓮瓣設計，可參見一件十五世紀彩繪木雕四臂觀音，現藏於洛杉磯郡藝術博物館，著錄於 Pratapaditya Pal，《Art of Nepal》，LACMA，1985年，頁36。

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

20

A group of ritual ethnical accessories and jewellery, Himalayan regions, 19th / 20th century | 喜馬拉雅地區 十九 / 二十世紀 各式民俗儀式配飾及珠寶一組

Estimate:5,000 - 10,000 EUR

◉ Restricted Species

DESCRIPTION

Property from an Important European Private Collection
A group of ritual ethnical accessories and jewellery
Himalayan regions, 19th / 20th century

comprising a crown, a hat, a stone inset textile shoulder surround, two armrests, a coral and turquoise-inlaid silver knife, a pair of tsingsha bells, a pair of silver implements, a group of jewellery, together with an archaistic ewer (Yi), 20th century

Length of longest 37.5 cm, 14¾ in.

Collection particulière européenne
Ensemble d'accessoires et de bijoux rituels ethniques, régions de l'Himalaya, XIXe / XXe siècle

---

歐洲私人收藏
喜馬拉雅地區 十九 / 二十世紀 各式民俗儀式配飾及珠寶一組

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

21

A gilt-copper alloy and silver circular pot and cover, Tibet, 18th century | 西藏 十八世紀 銀及鎏金銅圓罐連蓋

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-copper alloy and silver circular pot and cover
Tibet, 18th century

Height 32.5 cm, 12¾ in.

____

Collection particulière européenne
Pot couvert en argent et alliage de cuivre doré, Tibet, XVIIIe siècle

____

歐洲私人收藏
西藏 十八世紀 銀及鎏金銅圓罐連蓋

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

22

A gilt-copper stupa, Qing dynasty, 18th century | 清十八世紀 鎏金銅佛塔

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-copper stupa
Qing dynasty, 18th century

Height 22.5 cm, 8⅞ in.

____

Collection particulière européenne
Stupa en cuivre doré, dynastie Qing, XVIIIe siècle

____

歐洲私人收藏
清十八世紀 鎏金銅佛塔

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

23

A polychrome wood 'mandala' altar table, Tibet, 18th / 19th century | 十八 / 十九世紀 藏傳木加彩曼陀羅紋小方桌

Estimate:1,000 - 1,500 EUR

DESCRIPTION

Property from an Important European Private Collection
A polychrome wood 'mandala' altar table
Tibet, 18th / 19th century

24.9 x 24.9 cm, 9¾ by 9¾ in.

____

Collection particulière européenne
Table d'autel en bois polychrome représentant un mandala,
Tibet, XVIIIe / XIXe siècle

____

歐洲私人收藏
十八 / 十九世紀 藏傳木加彩曼陀羅紋小方桌

CATALOGUE NOTE

The mandala depicts a flaying knife (*kartrika*) and skull bowl (*kapala*) at the centre, possibly representing the wrathful guardian Mahakala, see Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs*, Boston, 1999, p. 266. The mandala palace is encircled by the Eight Charnel Grounds, with entrails and *kapala* filled with blood and offerings at each corner. The mandala is painted on cloth, laid down on the wood table and shellacked to protect the surface while in ritual use. Compare an 18th or 19th century mandala table in Huntington and Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus and Serindia, 2003, cat. no. 119.

CONDITION REPORT

There are losses at each corner as visible on the catalogue picture and losses to the raised works of the entrails at each corner. There is a small chip to the centre of the mandala.
The shellac has yellowed as it normally does over the years. Otherwise in good condition.
Heavy accretion around the base.

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

24

A group of five silver and white metal ceremonial vessels, Tibet, 19th / 20th century | 十九 / 二十世紀 藏傳銀及鐵禮器一組五件

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A group of five silver and white metal ceremonial vessels
Tibet, 19th / 20th century

comprising a ceremonial ewer, two circular boxes and covers, a pot and cover and a reticulated footed box and cover (5)

Height of tallest 33.5 cm, 13¼ in.

____

Collection particulière européenne
Ensemble de cinq récipients cérémoniaux en argent et métal blanc, Tibet, XIXe / XXe siècle

____

歐洲私人收藏
十九 / 二十世紀 藏傳銀及鐵禮器一組五件

CONDITION REPORT

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

25

A pair of mounted yak horn ceremonial containers, Himalayan regions, 20th century | 喜馬拉雅地區 二十世紀 犛牛角禮器一對

Estimate:1,500 - 2,500 EUR

DESCRIPTION

Property from an Important European Private Collection
A pair of mounted yak horn ceremonial containers
Himalayan regions, 20th century
(2)
Heights 47 cm, 18½ in.

____

Collection particulière européenne
Deux grands récipients cérémoniaux en corne de yak montés, régions de l'Himalaya, XXe siècle

____

歐洲私人收藏
喜馬拉雅地區 二十世紀 犛牛角禮器一對

CATALOGUE NOTE

Each of the Yak horn vessels has been mounted with white metal or silver decorated with a water motif and the Eight Auspicious Buddhist Emblems (*astamangala*) at the base; geometric, floral and lotus petal designs on the spout and lotus-form lids attached by rings and chains.

CONDITION REPORT

General surface wear overall including some scratches to the yak horn parts. The mounts with some expected pitting and dents including to the tips of the lotus covers which are bent. The base mounting of one container slightly loose. Otherwise, in overall good condition.

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

26

A blue-ground 'red dragon and phoenix' carpet, Tibet, 19th / 20th century | 西藏 十九 / 二十世紀 藍地龍紋地毯

Estimate:2,000 - 3,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A blue-ground 'red dragon and phoenix' carpet
Tibet, 19th / 20th century

Length 144.5 cm, 56⅞ in.; Width 83 cm, 32¾.

____

Collection particulière européenne
Tapis à décor de dragons rouges et de phénix sur fond bleu,
Tibet, XIXe / XXe siècle

____

歐洲私人收藏
西藏 十九 / 二十世紀 藍地龍紋地毯

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

27

A silver table prayer wheel and a metal 'elephant' oil lamp, Nepal, 20th century | 尼泊爾 二十世紀 銀轉經筒及鐵象紋油燈一組兩件

Estimate:1,200 - 1,800 EUR

DESCRIPTION

Property from an Important European Private Collection
A silver table prayer wheel and a metal 'elephant' oil lamp
Nepal, 20th century
(2)
Height of taller 24.5 cm, 9⅝ in.

____

Collection particulière européenne
Moulin à prières en argent et lampe à huile en métal à décor d'éléphant, Népal, XXe siècle

____

歐洲私人收藏
尼泊爾 二十世紀 銀轉經筒及鐵象紋油燈 一組兩件

CATALOGUE NOTE

This hexagonal shrine with pagoda roof houses a prayer drum with raised Lantsha characters, supported on a circular lotus stand with a key-patterned gallery, and an iron spindle emerging from a lotus bud finial above. The ritual oil lamp (*sukunda)* with a Ganesha shrine is flanked by two rats at the foremost of the three reservoirs, supported by a vessel (*kalasha*) attached to a *makara*-headed handle with *naga* canopy, all carried on the back of a caparisoned elephant resting on a stylised leaf pedestal.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

28

A cloisonné enamel 'crane' dish, Ming dynasty, 16th century | 明十六世紀 掐絲琺瑯雲鶴紋盤

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'crane' dish
Ming dynasty, 16th century

Diameter 16.8 cm, 6⅝ in.

____

Collection particulière européenne
Assiette en émaux cloisonnés à décor de grue, dynastie Ming, XVIe siècle

____

歐洲私人收藏
明十六世紀 掐絲琺瑯雲鶴紋盤

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 8.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號8

CATALOGUE NOTE

Compare a similar sized 'crane by rocks' dish in the Pierre Uldry Collection, included in the exhibition *Chinesisches Cloisonné. Die Sammlung Pierre Uldry*, Rietberg Museum, Zurich, 1985, cat. no. 52.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

29

A rare cloisonné enamel 'floral' gu-form vase, Ming dynasty, 15th / 16th century | 明十五 / 十六世紀 掐絲琺瑯花卉紋花觚

Estimate:10,000 - 20,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A rare cloisonné enamel 'floral' gu-form vase
Ming dynasty, 15th / 16th century

Height 26 cm, 10¼ in.

____

Collection particulière européenne
Rare vase cornet en émaux cloisonnés à décor floral, dynastie Ming, XVe / XVIe siècle

____

歐洲私人收藏
明十五 / 十六世紀 掐絲琺瑯花卉紋花觚

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 7.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號7

CATALOGUE NOTE

The present vase derives its shape from bronze beakers produced as ritual wine vessels in the late Shang and Zhou dynasties. While the original purpose and inspiration behind this slender fluting form has been lost to history, first emerging in China's illiterate prehistory, the *gu* soon developed a close association with the royalty, power, and the importance of ritual propriety in the Confucian canon.

By the Ming dynasty, scholar-officials and emperors had returned to these ancient forms as symbols of China's illustrious past and scholarly refinement. While their initial use as ritual vessels had mostly subsided, these bronze forms took on new purposes as flower vases, censers and decorative objects in their own right. The present form, for example, was given the moniker *huagu* (flower *gu*) and redesignated as a desirable form for flower arrangements; a role supported by its lush floral enameling. For another 15th century cloisonné interpretation of a Shang ritual vessel, compare a vessel in the form of a tripod *ding* redesigned as a censer, included in *Recasting the Past: The Art of Chinese Bronzes, 1100-1900*, Metropolitan Museum of Art, New York, 2025, cat. no. 78; and a later parcel-gilt interpretation of the *gu* form, produced by the famous workshop of Hu Wenming around 1599, *ibid.*, cat. no. 107.

Cloisonné vases of this ancient form and early dating are exceedingly rare. Compare a closely related *gu* of this size dated to the Xuande period, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-Bodied Enamel Ware*, Hong Kong, 2002, pl. 24; and another preserved in the National Palace Museum, Taipei, in *Masterpieces of Chinese Enamel Ware in the National Palace Museum*, Taipei, 1971, pl. 6. Also compare a cloisonné *gu* with a closely related design of flowers and dark blue lappets on a light blue ground, sold at Bonhams London, 12th May 2022, lot **99**; a sixteenth century example, closer in form to Ming interpretations than to Shang prototypes, sold from the collection of Dr. Kenneth Lawley (1937-2023) in our London rooms, 17th May 2024, lot **276**; and another, of

Yuan or early Ming dating, preserved in the Musée des Arts Décoratifs, Paris, illustrated in *Cloisonné. Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, fig. 5.6.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

30

A cloisonné enamel 'lotus' bowl, Ming dynasty, 15th century | 明十五世紀 掐絲琺瑯纏枝番蓮紋盌

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' bowl
Ming dynasty, 15th century

Diameter 14.6 cm, 5¾ in.

____

Collection particulière européenne
Bol en émaux cloisonnés à décor de lotus, dynastie Ming, XVe siècle

____

歐洲私人收藏
明十五世紀 掐絲琺瑯纏枝番蓮紋盌

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 4.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號4

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

31

A gilt-bronze and cloisonné enamel 'lotus' candlestick, Ming dynasty, 16th century | 明十六世紀 掐絲琺瑯纏枝蓮紋燭臺

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-bronze and cloisonné enamel 'lotus' candlestick
Ming dynasty, 16th century

Height 31 cm, 12¼ in.

____

Collection particulière européenne
Pique-cierge en bronze doré et émaux cloisonnés, dynastie Ming, XVIe siècle

____

歐洲私人收藏
明十六世紀 掐絲琺瑯纏枝蓮紋燭臺

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 31.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號31

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

32

Two cloisonné enamels incense burners and a lobed jardinière, Late Ming / early Qing dynasty, 17th / 18th century | 明末 / 清初 十七 / 十八世紀 掐絲琺瑯三足爐及花盆一組三件

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from an Important European Private Collection
Two cloisonné enamels incense burners and a lobed jardinière
Late Ming / early Qing dynasty, 17th / 18th century
(3)
Length of longest 19.1 cm, 7½ in.

____

Collection particulière européenne
Deux brûle-parfums et une jardinière lobé en émaux cloisonnés, fin de la dynastie Ming / début de la dynastie Qing, XVIIe / XVIIIe siècle

____

歐洲私人收藏
明末 / 清初 十七 / 十八世紀 掐絲琺瑯三足爐及花盆一組三件

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. nos 16 and 21.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號16及21

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

33

A cloisonné enamel 'lotus' hu-form vase, Ming dynasty, 16th / 17th century | 明十六 / 十七世紀 掐絲琺瑯纏枝番蓮紋鋪首耳活環壺

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' hu-form vase
Ming dynasty, 16th / 17th century

Height 35 cm, 13¾ in.

____

Collection particulière européenne
Vase de forme Hu en émaux cloisonnés à décor de lotus, dynastie Ming, XVIe / XVIIe siècle

____

歐洲私人收藏
明十六 / 十七世紀 掐絲琺瑯纏枝番蓮紋鋪首耳活環壺

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 47.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號47

CATALOGUE NOTE

Compare a related vase preserved in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels 2: Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 25.

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

34

A cloisonné enamel 'lotus' archaistic vase, 17th century | 十七世紀 掐絲琺瑯蓮紋出戟花觚

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' archaistic vase
17th century

Height 53 cm, 20⅞ in.

____

Collection particulière européenne
Vase archaisant en émaux cloisonnés à décor de lotus, XVIIe siècle

____

歐洲私人收藏
十七世紀 掐絲琺瑯蓮紋出戟花觚

CATALOGUE NOTE

Compare a similarly-sized archaistic vase dated to the early Qing dynasty, preserved in the Palace Museum, Beijing, and illustrated in *Compendium of Collections in the Palace Museum. Enamels 2: Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 212.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

35

A cloisonné enamel 'lotus and mythical beast' bowl, Ming dynasty, 16th century | 明十六世紀 掐絲琺瑯瑞獸紋盌

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus and mythical beast' bowl
Ming dynasty, 16th century

Diameter 15 cm, 5⅞ in.

———————————————————————————————————

Collection particulière européenne
Bol en émaux cloisonnés à décor de lotus et d'animaux fabuleux, dynastie Ming, XVIe siècle

———————————————————————————————————

歐洲私人收藏
明十六世紀 掐絲琺瑯瑞獸紋盌

CATALOGUE NOTE

Compare a related bowl dated mid-16th century with lions on interior and lotus on exterior, published in *Enamel Ware in the Ming and Ch'ing Dynasties*, National Palace Museum, Taipei, 1999, pl. 8.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

36

Two cloisonné enamel 'lotus' tripod censers, 17th / 18th century | 十七 / 十八世紀 掐絲琺瑯纏枝蓮紋三足爐一組兩件

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
Two cloisonné enamel 'lotus' tripod censers
17th / 18th century
(2)
Height of taller 12 cm, 4¾ in.

____

Collection particulière européenne
Deux brûle-parfums tripodes en émaux cloisonnés à décor de lotus, XVIIe / XVIIIe siècle

____

歐洲私人收藏
十七 / 十八世紀 掐絲琺瑯纏枝蓮紋三足爐一組兩件

CONDITION REPORT

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

37

A cloisonné enamel 'floral' lobed tripod dish, Mark and period of Wanli | 明萬曆 掐絲琺瑯花卉紋花口盤《大明萬曆年製》款

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'floral' lobed tripod dish
Mark and period of Wanli

the base with a six-character mark within a rectangle

Diameter 19.8 cm, 7¾ in.

____

Collection particulière européenne
Assiette tripode lobée en émaux cloisonnés à décor floral, marque et époque Wanli

____

歐洲私人收藏
明萬曆 掐絲琺瑯花卉紋花口盤《大明萬曆年製 》款

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 32.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號32

CATALOGUE NOTE

Compare a similarly Wanli marked floriate dish, decorated with confronting dragons around a central medallion in *Enamel Ware in the Ming and Ch'ing Dynasties,* National Palace Museum, Taipei, 1999, pl. 11; and another unmarked example supported by three human figures in *Compendium of Collections in the Palace Museum: Enamels*, vol. I, Beijing, 2011, pl. 109.

CONDITION REPORT

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

38

A cloisonné enamel 'lotus and horse' bowl, Ming dynasty, circa 1500 | 明 約1500年 掐絲琺瑯海馬紋盌

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus and horse' bowl
Ming dynasty, circa 1500

Diameter 19.5 cm, 7⅝ in.

____

Collection particulière européenne
Bol en émaux cloisonnés à décor de lotus et de chevaux, dynastie Ming, circa 1500

____

歐洲私人收藏
明 約1500年 掐絲琺瑯海馬紋盌

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 12.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號12

CATALOGUE NOTE

Compare an almost identical bowl of this design preserved in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Enamels*, vol. I, Beijing, 2011, pl. 162.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

39

A cloisonné enamel 'lotus' vase (Meiping), Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 掐絲琺瑯纏枝蓮紋梅瓶

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' vase (Meiping)
Qing dynasty, 18th / 19th century

Height 39.5 cm, 15½ in.

____

Collection particulière européenne
Vase meiping en émaux cloisonnés à décor de lotus, dynastie Qing, XVIIIe / XIXe siècle

____

歐洲私人收藏
清十八 / 十九世紀 掐絲琺瑯纏枝蓮紋梅瓶

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

40

A cloisonné enamel 'lotus' vase, Ming dynasty, 16th century | 明十六世紀 掐絲琺瑯纏枝蓮紋箸瓶

Estimate:1,200 - 1,800 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' vase
Ming dynasty, 16th century

Height 18.5 cm, 7¼ in.

____

Collection particulière européenne
Vase en émaux cloisonnés à décor de lotus, dynastie Ming, XVIe siècle

____

歐洲私人收藏
明十六世紀 掐絲琺瑯纏枝蓮紋箸瓶

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

41

A gilt-bronze and cloisonné enamel footed square box and cover, Qing dynasty, 18th century | 清十八世紀 掐絲琺瑯高足方蓋盒

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-bronze and cloisonné enamel footed square box and cover
Qing dynasty, 18th century

Height 9 cm, 3½ in.

____

Collection particulière européenne
Boîte carrée sur pied en bronze doré et émaux cloisonnés, dynastie Qing, XVIIIe siècle

____

歐洲私人收藏
清十八世紀 掐絲琺瑯高足方蓋盒

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

42

A cloisonné enamel archaistic vessel and cover (You), Qing dynasty, 19th / 20th century | 清十九 / 二十世紀 掐絲琺瑯仿古提樑蓋卣

Estimate:2,500 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel archaistic vessel and cover (You)
Qing dynasty, 19th / 20th century

Height 31.5 cm, 12⅜ in.

____

Collection particulière européenne
Récipient couvert archaïsant 'You' en émaux cloisonnés, dynastie Qing, XIXe / XXe siècle

____

歐洲私人收藏
清十九 / 二十世紀 掐絲琺瑯仿古提樑蓋卣

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 81.

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《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號81

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

43

A pair of gilt-bronze and cloisonné enamel butter lamps, Qing dynasty, 18th century | 清十八世紀 銅胎掐絲琺瑯酥油燈一對

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A pair of gilt-bronze and cloisonné enamel butter lamps
Qing dynasty, 18th century
(2)
Heights 24.2 cm, 9½ in.
____

Collection particulière européenne
Paire de lampes à beurre en bronze doré et émaux cloisonnés, dynastie Qing, XVIIIe siècle
____

歐洲私人收藏
清十八世紀 銅胎掐絲琺瑯酥油燈一對

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 71.
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《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號71

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

44

A large cloisonné enamel 'lotus' charger and a 'lion' deep bowl, Ming and Qing dynasties | 明及清 掐絲琺瑯獅紋大盌及掐絲琺瑯蓮紋大盤一組兩件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A large cloisonné enamel 'lotus' charger and a 'lion' deep bowl
Ming and Qing dynasties
(2)
Diameter 22.2 cm, 8¾ in. (bowl) ; 46.5 cm, 18¼ in. (charger)

____

Collection particulière européenne
Grand plat en émaux cloisonnés à décor de lotus et bol à décor de lion, dynasties Ming et Qing

____

歐洲私人收藏
明及清 掐絲琺瑯獅紋盌及掐絲琺瑯蓮紋大盤一組兩件

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 18 (bowl).

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號18 (盌)

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

45

A cloisonné enamel 'lotus' circular box and cover, 17th century | 十七世紀 掐絲琺瑯纏枝番蓮紋蓋盒

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' circular box and cover
17th century

the base with a four-character *da ming nian zao* mark within a square
Diameter 21.8 cm, 8⅝ in.

____

Collection particulière européenne
Boîte circulaire en émaux cloisonnés à décor de lotus, XVIIe siècle

____

歐洲私人收藏
十七世紀 掐絲琺瑯纏枝番蓮紋蓋盒

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 56.

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《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號56

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

46

A cloisonné enamel 'lotus' vase (Meiping), Qing dynasty, 17th century | 清十七世紀 掐絲琺瑯纏枝蓮紋梅瓶

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lotus' vase (Meiping)
Qing dynasty, 17th century

Height 24.5 cm, 9⅝ in.

____

Collection particulière européenne
Vase meiping en émaux cloisonnés à décor de lotus, dynastie Qing, XVIIe siècle

____

歐洲私人收藏
清十七世紀 掐絲琺瑯纏枝蓮紋梅瓶

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 57 (part lot).

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《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號57（其一）

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

47

A cloisonné enamel 'dragon' tripod censer, Qing dynasty, 19th century | 清十九世紀 掐絲琺瑯龍紋三足爐

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'dragon' tripod censer
Qing dynasty, 19th century

Width 19 cm, 7½ in.

____

Collection particulière européenne
Brûle-parfum tripode en émaux cloisonnés à décor de dragon, dynastie Qing, XIXe siècle

____

歐洲私人收藏
清十九世紀 掐絲琺瑯龍紋三足爐

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 83.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號83

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

48

A cloisonné enamel 'crane' vase (Fanghu), 17th century | 十七世紀 掐絲琺瑯壽鶴紋方壺

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'crane' vase (Fanghu)
17th century

Height 30.5 cm, 12 in.

____

Collection particulière européenne
Vase 'fanghu' en émaux cloisonnés à décor de grue, XVIIe siècle

____

歐洲私人收藏
十七世紀 掐絲琺瑯壽鶴紋方壺

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 40.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號40

CATALOGUE NOTE

Compare a closely related early Qing example of this type, decorated with birds flowers and mythical beasts, preserved in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels 2: Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 30; and another dated to the first half of the 17th century in Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 53.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

49

A cloisonné enamel 'lion' bowl and a 'chilong' tripod dish, Ming dynasty | 明 掐絲琺瑯瑞獅八寶紋盌 及 螭龍紋三足盤 一組兩件

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'lion' bowl and a 'chilong' tripod dish
Ming dynasty
(2)
Diameter of larger 23.1 cm, 9⅛ in.

____

Collection particulière européenne
Bol en émaux cloisonnés à décor de lion et assiette tripode à décor de chilong, dynastie Ming

____

歐洲私人收藏
明 掐絲琺瑯瑞獅八寶紋盌 及 螭龍紋三足盤 一組兩件

CATALOGUE NOTE

Compare a related bowl with lions on interior and lotus on exterior, published in *Enamel Ware in the Ming and Ch'ing Dynasties*, National Palace Museum, Taipei, 1999, pl. 8; and another with lions on the exterior, dated to the first half of the 16th century in Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 31B.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

50

A gilt-bronze and cloisonné enamel 'lotus' offering stand, late Ming / early Qing dynasty, 17th / 18th century | 明末 / 清初 十七 / 十八世紀 銅胎掐絲琺瑯蓮紋供台

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-bronze and cloisonné enamel 'lotus' offering stand
Late Ming / early Qing dynasty, 17th / 18th century

Diameter 29.6 cm, 11⅝ in.

___

Collection particulière européenne
Socle d'offrande en bronze doré et émaux cloisonnés, fin de la dynastie Ming / début de la dynastie Qing, XVIIe / XVIIIe siècle

___

歐洲私人收藏
明末 / 清初 十七 / 十八世紀 銅胎掐絲琺瑯蓮紋供台

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. no. 2.

___

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》，應用藝術博物館，法蘭克福，1981年，編號2

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

51

A cloisonné enamel 'taotie' gu-form vase, 18th century | 十八世紀 銅胎掐絲琺瑯饕餮紋花觚 《大清康熙年製》款

Estimate:5,000 - 10,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel 'taotie' gu-form vase
18th century

the base incised with a six-character Kangxi reign mark within a rectangle

Height 33.5 cm, 13⅛ in.

____

Collection particulière européenne
Vase cornet en émaux cloisonnés à décor de masques de taotie, XVIIIe siècle

____

歐洲私人收藏
十八世紀 銅胎掐絲琺瑯饕餮紋花觚 《大清康熙年製》款

CATALOGUE NOTE

Compare a nearly identical gu-form vase in the Pierre Uldry Collection, dated to the Kangxi reign, included in the exhibition *Chinesisches Cloisonné. Die Sammlung Pierre Uldry*, Rietberg Museum, Zurich, 1985, cat. no. 224.

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

52

A cloisonné enamel and repoussé rectangular jardinière and a tripod 'lotus' incense burner, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 鎏金銅捶揲掐絲琺瑯長方花盆 《乾隆年造》款 及 掐絲琺瑯纏枝蓮紋三足爐 一組兩件

Estimate:2,600 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cloisonné enamel and repoussé rectangular jardinière and a tripod 'lotus' incense burner
Qing dynasty, 18th / 19th century

the base of the jardinière with a four-character Qianlong mark within a square
(2)
Length 24.6 cm, 9¾ in. (jardinière)
Height 13 cm, 5⅛ in. (incense burner)

____

Collection particulière européenne
Jardinière en émaux cloisonnés et repoussé et brûle-parfum à décor de lotus, dynastie Qing, XVIIIe / XIXe siècle

____

歐洲私人收藏
清十八 / 十九世紀 鎏金銅捶揲掐絲琺瑯長方花盆 《乾隆年造》款 及 掐絲琺瑯纏枝蓮紋三足爐 一組兩件

CONDITION REPORT

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

53

Three cloisonné enamel dishes and a globular footed box and cover, 17th / 19th century | 十七 / 十九世紀 掐絲琺瑯花卉紋盤一組三件及掐絲琺瑯高足蓋盒

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
Three cloisonné enamel dishes and a globular cloisonné enamel footed box and cover
17th / 19th century
(4)
Diameter of the largest 14.2 cm, 5⅝ in. (dish)

____

Collection particulière européenne
Trois assiettes en émaux cloisonnés et une boite globulaire sur pied en émaux cloisonnés, XVIIe / XIXe siècle

____

歐洲私人收藏
十七 / 十九世紀 掐絲琺瑯花卉紋盤一組三件及 掐絲琺瑯高足蓋盒

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. nos 24, 25 and 91.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》， 應用藝術博物館，法蘭克福，1981年，編號24、25及91

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

54

A gilt-bronze and cloisonné enamel 'taotie' candlestick, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 掐絲琺瑯饕餮紋燭臺

Estimate:4,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-bronze and cloisonné enamel 'taotie' candlestick
Qing dynasty, 18th / 19th century

Height 42.2 cm, 16⅝ in.

____

Collection particulière européenne
Pique-cierge en bronze doré et émaux cloisonnés à décor de masques de taotie, dynastie Qing, XVIIIe / XIXe siècle

____

歐洲私人收藏
清十八 / 十九世紀 掐絲琺瑯饕餮紋燭臺

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

55

Two cloisonné enamel basins and a cloisonné tazza, Late Qing dynasty | 清末 掐絲琺瑯盆及高足盤 一組三件

Estimate:4,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
Two cloisonné enamel basins and a cloisonné tazza
Late Qing dynasty

(3)
Diameter of largest 35.8 cm, 14 in. (white basin)

____

Collection particulière européenne
Deux bassins et une coupe sur pied en émaux cloisonnés, fin de la dynastie Qing

____

歐洲私人收藏
清末 掐絲琺瑯盆及高足盤 一組三件

EXHIBITION

Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900, Museum für Kunsthandwerk, Frankfurt am Main, 1981, cat. nos 27, 28 and 84.

____

《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900 》， 應用藝術博物館，法蘭克福，1981年，編號27、28及84

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Arts d'Asie

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

56

A gilt-bronze and cloisonné enamel 'apostolic' octagonal tray, Qing dynasty, 19th century | 清十九世紀 銅胎掐絲琺瑯八方長方大盤

Estimate:1,500 - 2,500 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-bronze and cloisonné enamel 'apostolic' octagonal tray
Qing dynasty, 19th century

decorated with angels, roses and a pink-ground catholic minister coat of arms

Length 33.4 cm, 13⅛ in.

____

Collection particulière européenne
Plateau octagonal en bronze doré et émaux cloisonnés à décor apostolique, dynastie Qing, XIXe siècle

____

歐洲私人收藏
清十九世紀 銅胎掐絲琺瑯八方長方大盤

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PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

57

A pair of large cloisonné enamel 'lotus and bat medallion' moon flasks, Qing dynasty, 19th / 20th century | 清十九 / 二十世紀 掐絲琺瑯纏枝蓮福壽紋雙耳扁壺一對

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A pair of large cloisonné enamel 'lotus and bat medallion' moon flasks
Qing dynasty, 19th / 20th century

the base of each impressed with a *de cheng* mark (2)
Heights 40.5 cm, 16 in.

____

Collection particulière européenne
Paire de grandes gourdes en émaux cloisonnés à décor de lotus et de chauve souris, dynastie Qing, XIXe / XXe siècle

____

歐洲私人收藏
清十九 / 二十世紀 掐絲珐瑯纏枝蓮福壽紋雙耳扁壺一對

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

58

A rare twelve-panel lacquer 'hundred boys' coromandel screen, Qing dynasty, 19th century | 清十九世紀 髹漆加彩百子圖十二扇屏風

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A rare twelve-panel lacquer 'hundred boys' coromandel screen
Qing dynasty, 19th century

(12)
Height 277 cm, 109 in.; Length 48.5 cm, 19 in. (each panel)

____

Collection particulière européenne
Grand paravent en laque de Coromandel à douze feuilles, dynastie Qing, XIXe siècle

____

歐洲私人收藏
清十九世紀 髹漆加彩百子圖十二扇屏風

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

59

A large sancai-glazed pottery figure of a Lokapala, Tang dynasty | 唐三彩天王立像

Estimate:15,000 - 25,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A large sancai-glazed pottery figure of a Lokapala
Tang dynasty

Height 119 cm, 46⅞ in.

————————————————————————————————

Collection particulière européenne
Grande statue de Lokapala en grès à glaçure sancai, dynastie Tang

————————————————————————————————

歐洲私人收藏
唐 三彩天王立像

PROVENANCE

Acquired in Germany prior to 1985.

————————————————————————————————

1985年之前得自德國

CATALOGUE NOTE

Lokapala, also known as 'Guardians of the Directions,' were frequently placed in temples and elite tombs during the Tang dynasty as symbols of protection for the deceased and religious alike. Brightly washed in *sancai* glaze and finely modeled with fearsome armour and intricate epaulettes, the present figure is among the finest examples of its type to come to market in recent years and likely once belonged to a particularly influential patron.

Compare a related widely-published lokapala excavated in Luoyang from the tomb of General Liu Tingxun (d. 728 CE), now preserved in the British Museum, London, illustrated from the Eumorfopoulos Collection in Carl Hentze, *Chinese Tomb Figures*, London, 1928, pl. 109; a pair unearthed in 1971 from the Tang tomb of Prince Zhanghuai in Qian County, now preserved in the Qianling Museum, in Chen Anli, ed., *National Treasure Collection of Rare Cultural Relics of Shaanxi Province. Tang sancai*, Xi'an, 1998, pp 230-1; and another figure of similar sculptural quality with related cap and epaulettes but glazed primarily in blue, sold at Christie's New York, 19th September 2014, lot 724.

天王像，亦為方位守護神，為唐代常見之護法神祇，廣泛安置於寺院及貴族墓葬之中，象徵對亡者與宗教空間的守護。此尊天王施以鮮麗三彩釉彩，甲冑威猛，肩飾精細，為近年市場上所見最為出色者之一，推測原應出自一位身分顯赫之供奉者之墓。

可參考一尊出土於洛陽、現藏於大英博物館之天王像，原為劉庭訓將軍（卒於728年）墓出土，曾為尤摩弗帕勒斯舊藏，著錄於 Carl Hentze，《Chinese Tomb Figures》，倫敦，1928年，圖版109；另參見1971年出土於乾縣章懷太子墓之一對天王像，現藏於乾陵博物館，著錄於陳安利主編，《中華國寶：陝西珍貴文物集成：唐三彩卷，西安，1998年，頁230–231；另見一尊風格相近、戴帽與肩甲相類而主釉色為藍的天王像，售於紐約佳士得，2014年9月19日，編號724。

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-large-sancai-glazed-pottery-figure-of-a-lokapala

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

60

A rare large pottery figure of a court lady, Tang dynasty | 唐 陶加彩仕女坐俑

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A rare large pottery figure of a court lady
Tang dynasty

Height 83 cm, 32⅝ in.

____

Collection particulière européenne
Grande statue de dame de cour en terre cuite, dynastie Tang

____

歐洲私人收藏
唐 陶加彩仕女坐俑

PROVENANCE

Acquired in Germany prior to 1985.

____

1985年之前得自德國

CONDITION REPORT

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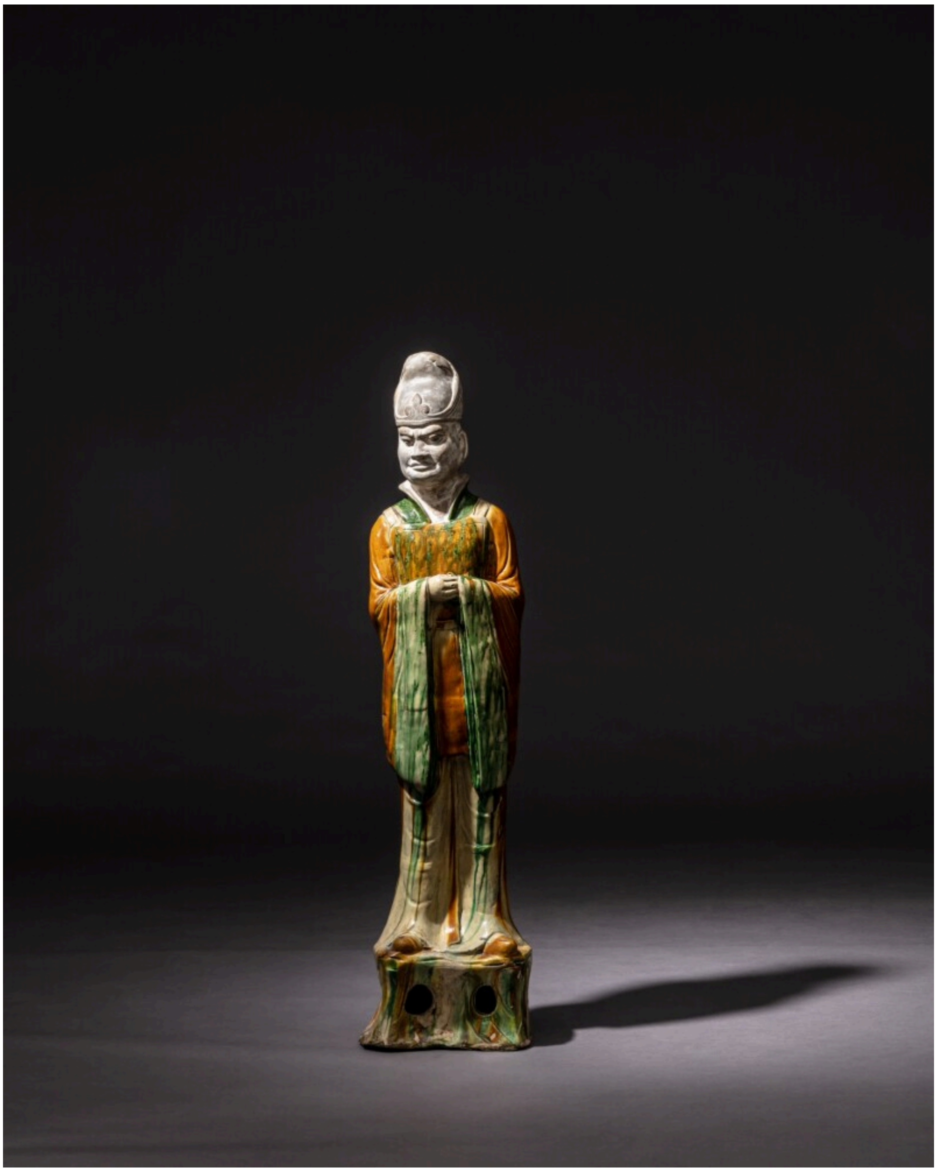
Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

61

A large sancai-glazed pottery figure of an official, Tang dynasty | 唐 三彩文官立俑

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A large sancai-glazed pottery figure of an official
Tang dynasty

Height 103 cm, 40½ in.

____

Collection particulière européenne
Grande statue d'officiel en grès à glaçure sancai, dynastie Tang

____

歐洲私人收藏
唐 三彩文官立俑

PROVENANCE

Acquired in Germany prior to 1985.

____

1985年之前得自德國

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

62

A stone head of a bodhisattva, Tang dynasty | 唐 石雕菩薩首

Estimate:15,000 - 20,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A stone head of a bodhisattva
Tang dynasty

Height 40 cm, 15¾ in.

____

Collection particulière européenne
Tête de bodhisattva en pierre, dynastie Tang

____

歐洲私人收藏
唐 石雕菩薩首

PROVENANCE

Acquired in Germany, prior to 1981.
____

1981年以前得自德國

CONDITION REPORT

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To see our full Digital Catalogue, including videos and slideshows, please visit our website.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

63

A large gilt-lacquer and polychrome wood figure of a multi-armed bodhisattva, Qing dynasty | 清 木漆金加彩菩薩坐像

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A large gilt-lacquer and polychrome wood figure of a multi-armed bodhisattva
Qing dynasty

Height 79 cm, 31⅛ in.

____

Collection particulière européenne
Grande statue de bodhisattva en bois polychrome laqué et doré, dynastie Qing

____

歐洲私人收藏
清 木漆金加彩菩薩坐像

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

64

A large painted pottery figure of a court lady, Han dynasty | 漢 陶加彩仕女立俑

Estimate:800 - 1,200 EUR

☐ No Reserves

DESCRIPTION

Property from an Important European Private Collection
A large painted pottery figure of a court lady
Han dynasty

Height 74 cm, 29⅛ in.

____

Collection particulière européenne
Grande statue d'une dame de cour en terre cuite peinte, dynastie Han

____

歐洲私人收藏
漢 陶加彩仕女立俑

PROVENANCE

Acquired in Germany, prior to 1981.

____

1981年以前得自德國

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

65

A pottery figure of a tomb guardian, Tang dynasty | 唐 陶加彩人面鎮墓獸

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A pottery figure of a tomb guardian
Tang dynasty

Height 61.5 cm, 24⅛ in.

____

Collection particulière européenne
Statue d'un gardien de tombe en terre cuite peinte, dynastie Tang

____

歐洲私人收藏
唐 陶加彩人面鎮墓獸

PROVENANCE

Acquired in Germany, prior to 1981.

____

1981年以前得自德國

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

66

A large painted pottery figure of a court lady, Han dynasty | 漢 陶加彩仕女立俑

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A large painted pottery figure of a court lady
Han dynasty

Height 52.5 cm, 20⅝ in.

____

Collection particulière européenne
Grande statue d'une dame de cour en terre cuite peinte, dynastie Han

____

歐洲私人收藏
漢 陶加彩仕女立俑

PROVENANCE

Andrew Kahane Ltd., New York, 7th November 1995.

____

Andrew Kahane Ltd.，紐約，1995年11月7日

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

67

A carved marble head of Buddha, Tang dynasty | 唐 大理石佛首

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from a European Private Collection
A carved marble head of Buddha
Tang dynasty

Height 21 cm, 8¼ in.

____

Collection particulière européenne
Tête de bouddha en marbre sculpté, dynastie Tang

____

歐洲私人收藏
唐 大理石佛首

PROVENANCE

Hirsch Collection, prior to 1930.
Beurdeley & Cie, Paris, 17th September 1991.

____

Hirsch收藏，1930年之前得
Beurdeley收藏，巴黎，1991年9月17日

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

68

A painted pottery figure of a horse, Han dynasty | 漢 陶加彩馬

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A painted pottery figure of a horse
Han dynasty

Length 43 cm, 16⅞ in.

____

Collection particulière européenne
Cheval peint en terre cuite, dynastie Han

____

歐洲私人收藏
漢 陶加彩馬

PROVENANCE

China House of Arts, New York, 1987.

____

China House of Arts，紐約，1987年

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

69

A 'huanghuali' three-drawer altar coffer (Liansanchu), Ming dynasty, 17th century | 明十七世紀 黃花梨聯三櫥

Estimate:15,000 - 25,000 EUR

◉ Restricted Species

DESCRIPTION

Property from a European Private Collection
A 'huanghuali' three-drawer altar coffer (Liansanchu)
Ming dynasty, 17th century

Height 84.5cm, 33¼ in. x Length 188 cm, 74 in. x Width 58 cm, 22¾ in.

____

Collection particulière européenne
Coffre d'autel à trois tiroirs en huanghuali, dynastie Ming, XVIIe siècle

____

歐洲私人收藏
明十七世紀 黃花梨聯三櫥

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PROVENANCE

Alte Asiatische Kunst Günter Venzke, Berlin, 20th June 1990.
____

Alte Asiatische Kunst Günter Venzke，柏林，1990年6月20日

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

70

A gilt-copper alloy figure of Vajradhara, Tibet, 16th century | 十六世紀 藏傳銅合金鎏金金剛手菩薩坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
A gilt-copper alloy figure of Vajradhara
Tibet, 16th century

Height 11 cm, 4⅜ in.

____

Collection particulière européenne
Statuette de Vajradhara en alliage de cuivre doré, Tibet, XVIe siècle

____

歐洲私人收藏
十六世紀 藏傳銅合金鎏金金剛手菩薩坐像

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

71

A rare earthenware 'owl' mask of a woman (Dogū), Japan, Jōmon period | 日本 繩文時代 加彩土偶

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from a European Private Collection
A rare earthenware 'owl' mask of a woman (Dogū)
Japan, Jōmon period

Width 11 cm, 4⅜ in.

____

Collection particulière européenne
Masque de femme en terre cuite (Dogū), Japon, époque Jōmon

____

歐洲私人收藏
日本 繩文時代 加彩土偶

PROVENANCE

H. Taniguchi, Kyoto, 13th May 1980.

____

H. Taniguchi，京都，1990年5月13日

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

72

A gilt-bronze figure of Avalokiteshvara, Ming dynasty | 明 鎏金銅觀音菩薩坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
A gilt-bronze figure of Avalokiteshvara
Ming dynasty

Height 31.5 cm, 12⅜ in.

____

Collection particulière européenne
Statuette d'Avalokiteshvara en bronze doré, dynastie Ming

____

歐洲私人收藏
明 鎏金銅觀音菩薩坐像

CONDITION REPORT

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Arts d'Asie

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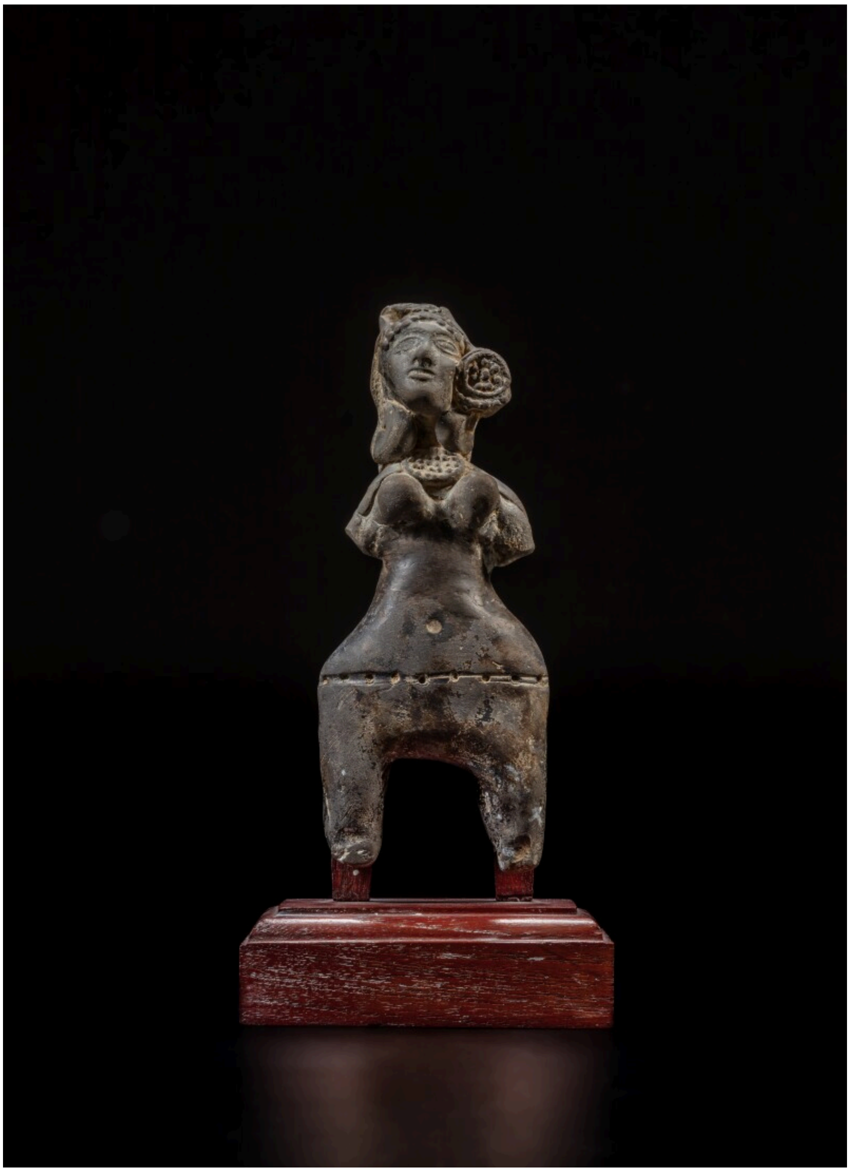

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

73

An earthenware figure of a goddess, India, Sunga period | 印度 巽伽王朝 陶女神立像 及 印度 十七 / 十八世紀 合金銅佛像 及 石雕林伽 一組九件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
An earthenware figure of a goddess
India, Sunga period

together with a study collection of copper alloy divinities and a stone cosmic egg, India, 17th / 18th century (9)
Height of tallest 15.5 cm, 6⅛ in.

____

Collection particulière européenne
Statuette de déesse en terre cuite, Inde, époque Sunga, avec un ensemble de divinités en alliage de cuivre et un linga en pierre, Inde, XVIIe / XVIIIe siècle

____

歐洲私人收藏
印度 巽伽王朝 陶女神立像 及 印度 十七 / 十八世紀 合金銅佛像 及 石雕林伽 一組九件

PROVENANCE

Beurdeley & Cie, Paris, 21th June 1994. (goddess)
____

女神立像 : Beurdeley，巴黎，1884年6月21日

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION | 英國私人收藏

74

A large grey schist bust of a Bodhisattva, Ancient region of Gandhara, 3rd / 4th century | 犍陀羅 三 / 四世紀 灰片岩雕菩薩半身像

Estimate:10,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an English Private Collection
A large grey schist bust of a Bodhisattva
Ancient region of Gandhara, 3rd / 4th century

Height 49 cm, 19¼ in.

Collection particulière anglaise
Buste de bodhisattva en schiste gris, ancienne région du Gandhara, IIIe / IVe siècle

---

英國私人收藏
犍陀羅 三 / 四世紀 灰片岩雕菩薩半身像

PROVENANCE

Acquired in the United Kingdom from a British private collection, circa 1995.

得自英國私人收藏，約1995年

CONDITION REPORT

There are minor restoration fills beneath the actual left eye and to the lower eyelid of the actual right eye). The schist is weathered but stable with encrustation to the surface. There is some loss of carving to the necklace at the front, the nose is missing as is the front of the topknot, headdress at forehead, and the bottom of the left proper earring.
There is restoration to the left proper shoulder on the drapery, the left proper nostril, left proper eyebrow, left proper cheek below the eye and on the edge of both upper eyelids. Generally the fills are shallow and contained to small areas, and look likely to have been applied as support to over-hanging areas of degraded schist rather than complete lost detail. There is some light watercolour toning in to the surface in localised areas but in the large part the surface is as seen. There is a layer of microcrystalline wax to the surface.

If a condition report is provided to assist you with assessing the condition of the lot, it is for guidance purposes only. Such condition report may not refer to all faults, restoration, alterations, or adaptations because Sotheby's is not a professional conservator or restorer but rather a condition report is a statement of subjective, qualified opinion genuinely held by Sotheby's. For these reasons, any such condition report is not an alternative to taking your own professional advice regarding the condition of the lot. Prospective buyers should also refer to the Guide for Buyers at Auction which includes important notices concerning the type of property in this sale.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

75

A small Qingbai 'chrysanthemum' lobed box and cover and a 'Jun' blue-glazed saucer, Song / Yuan dynasty | 宋 / 元 白釉堆花卉紋竹節花式小蓋盒及鈞窰天藍釉小盤 《吳家合子記》款

Estimate:5,000 - 7,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A small Qingbai 'chrysanthemum' lobed box and cover and a 'Jun' blue-glazed saucer
Song / Yuan dynasty

the base of the box moulded with a five-character *wu jia he zi ji* mark (2)

Diameter of largest 10.9 cm, 4¼ in.

____

Petite boîte couverte en porcelaine à glaçure Qingbai et coupelle en grès de type 'Jun', dynastie Song / Yuan

____

宋 / 元 白釉堆花卉紋竹節花式小蓋盒及鈞窰天藍釉小盤 《吳家合子記》款

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

76

A 'Longquan' celadon-glazed 'Eight Auspicious Emblems' bowl, Ming dynasty | 明 龍泉窰青釉八吉祥紋盌

Estimate:4,000 - 6,000 EUR

DESCRIPTION

A 'Longquan' celadon-glazed 'Eight Auspicious Emblems' bowl
Ming dynasty

wood stand (2)

Diameter 18 cm, 7⅛ in.

____

Bol en grès céladon Longquan à décor des huits symboles auspicieux, dynastie Ming

____

明 龍泉窰青釉八吉祥紋盌

PROVENANCE

Collection of Sir Alfred Daniel Hall (1864-1942).
Sotheby's London, 1st July 1943, lot 47 (part lot).
Collection of Major Edward Copleston Radcliffe (1898-1967), label no. A14.

____

Alfred Daniel Hall紳士(1864-1942)收藏
倫敦蘇富比，1943年7月1日，編號47（其一）
Edward Copleston Radcliffe少校(1898-1967)收藏，編號A14（標籤）

EXHIBITION

Chinese Exhibition, National Gallery of South Africa, Cape Town, 1953, no. 86.

____

《中國展覽》，南非國家美術館，開普敦，1953年，圖版86

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

77

A moulded 'Yaozhou' celadon-glazed bowl, Song / Jin dynasty | 宋 / 金 耀州青釉笠式盌

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A moulded 'Yaozhou' celadon-glazed bowl
Song / Jin dynasty

Diameter 18.7 cm, 7⅜ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Bol en grès celadon 'Yaozhou', dynastie Song / Jin

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 / 金 耀州青釉笠式盌

PROVENANCE

Sotheby's London, 7th December 1993, lot 165.

____

倫敦蘇富比，1993年12月7日，編號165

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

78

A group of three bowls, Song dynasty | 宋 青白釉盌及青釉盞一組三件

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A group of three bowls
Song dynasty

comprising one Qingbai-glazed bowl and two celadon-glazed conical bowls (3)
Diameter of largest 17.7 cm, 7 in.

____

Collection Carl et Eivor Oldertz, Stockholm
Ensemble de trois bols, dynastie Song

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 青白釉盌及青釉盞一組三件

PROVENANCE

Qingbai bowl : Christie's South Kensington, 3rd July 1986, lot 254.
Celadon bowls : Christie Manson and Woods Ltd. London, 19th July 1982, lot 22.

____

青白釉盌 : 南肯辛頓佳士得，1986年7月3日，編號254
青釉盞 : Christie Manson and Woods Ltd，倫敦，1982年7月19日，編號22

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

79

A pair of carved Qingbai-glazed conical bowls, Song dynasty | 宋 青白釉笠式盌一對

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A pair of carved Qingbai-glazed conical bowls
Song dynasty

(2)
Diameters 12.4 cm, 4⅞ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Paire de bols coniques à glaçure Qingbai, dynastie Song

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 青白釉笠式盌一對

PROVENANCE

The Edward T. Chow Collection.
Sotheby's Hong Kong, 16th December 1980, lot 282.
Bluett & Sons, London (according to label).
Bonhams Knightsbridge, 7th December 1994, lot 27.

____

仇焱之收藏
香港蘇富比，1980年12月16日，編號282
Bluett & Sons，倫敦（標籤）
邦瀚斯騎士橋，1994年12月7日，編號27

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

80

A small moulded 'Yaozhou' celadon-glazed bowl, Song / Jin dynasty | 宋 / 金 耀州青釉笠式小盌

Estimate:2,000 - 3,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A small moulded 'Yaozhou' celadon-glazed bowl
Song / Jin dynasty

Diameter 10 cm, 4 in.

____

Collection Carl et Eivor Oldertz, Stockholm
Petit bol en grès celadon 'Yaozhou', dynastie Song / Jin

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 / 金 耀州青釉笠式小盌

PROVENANCE

Christie's South Kensington, 24th June 1999, lot 541.

____

南肯辛頓佳士得，1999年6月24日，編號541

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

81

A rare group of four Qingbai white-glazed bowls and covers, Song dynasty | 宋 白釉蓋盌 一組四件

Estimate:15,000 - 20,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A rare group of four Qingbai white-glazed bowls and covers
Song dynasty

(4)
Diameters 8.6 cm, 3⅜ in.

Collection Carl et Eivor Oldertz, Stockholm
Ensemble de quatre bols couverts à glaçure blanche Qingbai, dynastie Song

---

Oldertz伉儷珍藏，斯德哥爾摩
宋 白釉蓋盌 一組四件

PROVENANCE

Sotheby's London, 9th June 1992, lot 117.

倫敦蘇富比，1992年6月9日，編號117

CATALOGUE NOTE

Covered bowls of this charming form were produced at kilns sites across Song and Jin dynasty China, but were likely first developed at the famous Ding kilns of Hebei province. Compare a closely related covered bowl from the Ding kilns, preserved in the British Museum, London (accession no. 1936,1012.265), dedicated by painted inscription in accordance with 1162 CE but possibly earlier in production, in R. L. Hobson, *The George Eumorfopoulos Collection*, vol. III, London, 1926, cat. no. C.136, pl. 28; another Ding example exhibited at the *Ausstellung Chinesischer Kunst*, Akademie der Künste, Berlin, 1929, cat. no. 603, later sold in our London rooms, 24th May 1955, lot 144; and an example in Jingdezhen porcelain – likely of similar Qingbai glaze – uncovered from the tomb of Wang Geng, dated to 1200, illustrated in Liu Tao, *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing, 2004, p. 99, fig. 7-3.

宋金時期，各地窯口皆曾燒製此類秀雅別緻之蓋盌，然其最早應始於河北定窯。可比較一例定窯蓋盌，現藏於倫敦大英博物館（館藏編號 1936,1012.265），盌身書銘紀年為1162年，惟可能更早製造，著錄於霍伯森《喬治・尤莫弗普勒斯收藏》，卷三，倫敦，1926年，編號C.136，圖版28；另見一例定窯蓋盌，展於1929年柏林藝術學院《中國藝術展》，編號603，後於1955年5月24日售於倫敦蘇富比，編號144；以及一例景德鎮窯製蓋盌，或施青白釉，出土於汪庚墓，墓誌紀年為1200年，著錄於劉濤編，《宋遼金紀年瓷器》，北京，2004年，頁99，圖7-3。

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-rare-group-of-four-qingbai-white-glazed-bowls

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

82

A carved 'Longquan' celadon-glazed barbed-rim dish and a 'Longquan' bowl, Song / Ming dynasty | 宋 / 明 龍泉窰青釉菱花式盤 及 龍泉窰青釉盌 一組兩件

Estimate:2,600 - 4,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A carved 'Longquan' celadon-glazed barbed-rim dish and a 'Longquan' bowl
Song / Ming dynasty

(2)
Diameter of larger 12.5 cm, 4⅞ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Assiette en grès céladon 'Longquan' à bords chantournés et bol en grès à glaçure céladon 'Longquan', dynastie Song / Ming

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 / 明 龍泉窰青釉菱花式盤 及 龍泉窰青釉盌 一組兩件

PROVENANCE

Dish: Bonhams Knightsbridge, 7th December 1994, lot 30. (part lot)

____

盤：騎士橋邦瀚斯，1994年12月7日，編號30 (其一)

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

83

A 'Jian' 'hare's fur' tea bowl, Song dynasty | 宋 建窯兔毫盞

Estimate:2,000 - 3,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A 'Jian' 'hare's fur' tea bowl
Song dynasty

Diameter 10 cm, 4 in.

____

Collection Carl et Eivor Oldertz, Stockholm
Bol à thé en grès Jian à glaçure 'fourrure de lièvre', dynastie Song

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 建窯兔毫盞

PROVENANCE

Bonhams London, 11th July 1983, lot 108.

____

倫敦邦瀚斯，1983年7月11日，編號108

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

84

A 'Longquan' celadon-glazed vase, Song dynasty | 宋 龍泉窰青釉瓶

Estimate:2,000 - 3,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A 'Longquan' celadon-glazed vase
Song dynasty

Height 13.5 cm, 5¼ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Vase en grès céladon Longquan, dynastie Song

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 龍泉窰青釉瓶

PROVENANCE

Acquired before the early 1970s.

____

1970年代初前購得

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

85

A crackle-glazed mallet vase, a Ge-type incense burner and a teadust-glazed washer, Qing dynasty | 清 白釉長頸小瓶 仿哥釉三足爐 及 茶葉末釉洗 一組三件

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A crackle-glazed mallet vase, a Ge-type incense burner and a teadust-glazed washer
Qing dynasty (3)

Height of tallest 9 cm, 3½ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Vase en porcelaine à glaçure crème craquelée, brûle-parfum à glaçure de type Ge et rince-pinceaux à glaçure poussière de thé, dynastie Qing

____

Oldertz伉儷珍藏，斯德哥爾摩
清 白釉長頸小瓶 仿哥釉三足爐 及 茶葉末釉洗 一組三件

PROVENANCE

Vase and tea-dust washer: Dekorativa Auktioner, Stockholm, 11th February 1991, lots 412 and 389.

____

瓶及茶葉末釉洗 : Dekorativa Auktioner，斯德哥爾摩，1991年2月11日，編號412及389

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

86

A green-ground aubergine-enamelled 'dragon' bowl, Mark and period of Kangxi | 清康熙 綠地紫彩龍紋盌 《大清康熙年製》款

Estimate:15,000 - 25,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A green-ground aubergine-enamelled 'dragon' bowl
Mark and period of Kangxi

the base with a six-character mark in underglaze blue within a double circle

Diameter 11.2 cm, 4⅜ in.

Collection Carl et Eivor Oldertz, Stockholm
Bol en porcelaine émaillée aubergine sur fond vert à décor de dragon, marque et époque Kangxi

---

Oldertz伉儷珍藏，斯德哥爾摩
清康熙 綠地紫彩龍紋盌 《大清康熙年製》款

PROVENANCE

Phillips London, 12th June 1991, lot 115 (part lot).

倫敦富藝斯，1991年6月12日，編號115 (其一)

CATALOGUE NOTE

According to Chuimei Ho and Bennet Bronson, the Emperor dined rarely together with his family, but did so on the occasion of the Lantern Festival, the fifteenth day of the New Year. On this occasion the ladies who dined with him were provided with precisely prescribed ceramic and lacquer utensils according to their rank. Green-glazed porcelains with purple dragons were then apparently reserved for sixth-rank *guiren* consorts; see *Splendours of China's Forbidden City. The Glorious Reign of Emperor Qianlong*, 2004, pp. 197-202.

Two-coloured 'dragon' bowls and dishes of this type were made throughout the Qing dynasty, starting in the Kangxi reign, but Kangxi examples tend to be extremely rare. The present colour combination is also attested on Yongzheng, Qianlong, Jiaqing, Daoguang and Guangxu examples, and perhaps others, with the largest number dating from the Daoguang period.

Compare a similar Kangxi bowl, preserved in the Palace Museum, Beijing, and published in Geng Baochang, ed., *Gugong Bowuyuan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], vol. 2, Beijing, 2005, pl. 88; another bowl in the Shanghai Museum illustrated in Wang Qingzheng, ed., *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, pl. 196; and two others from the collection of Helen and Peter Lin, included in the exhibition *Joined Colours. Decoration and Meaning in Chinese Porcelain*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., 1993, cat. nos 19 and 20. Also compare a larger Kangxi bowl of less flared rim, also decorated with dragons in the same colour scheme, in the Asian Art Museum of San Francisco, illustrated in He Li, *Chinese Ceramics. A New Standard Guide*, London, 1996, pl. 615; and another bowl included in *Chinese Porcelain from the 15th to the 18th Century*, Eskenazi Ltd, London, 2006, cat. no. 11.

據何翠媚與布朗森博士所述，清帝鮮少與后妃共進膳食，惟元宵節（農曆正月十五）為例外。在此特殊節日中，獲邀入宴之命婦依其品階使用不同之瓷器與漆器，制度嚴格、品類有別。其中，施綠釉並飾紫龍之瓷器，

據信為正六品貴人所專用，參見《Splendours of China's Forbidden City: The Glorious Reign of Emperor Qianlong》，2004年，頁197–202。

此類雙彩龍紋器於清代各朝皆有燒製，始見於康熙一朝，然康熙年間作品尤為稀有。綠地紫龍之配色亦可見於雍正、乾隆、嘉慶、道光及光緒等朝，而以道光時期為數最多。

可參考一例康熙年製，現藏北京故宮博物院，著錄於耿寶昌主編，《故宮博物院藏古陶瓷資料選粹》，卷二，北京，2005年，圖版88；另見上海博物館藏一例，著錄於王清靜主編，《上海博物館藏康熙瓷器圖錄》，上海，1998年，圖版196。亦可參考林海倫與林彼得伉儷舊藏之兩件相似盌，曾展於華盛頓史密森學會薩克勒美術館《Joined Colours: Decoration and Meaning in Chinese Porcelain》，1993年，編號19與20。另可參見舊金山亞洲藝術博物館藏一件康熙朝口沿略收之大盌，綠地紫龍設色一致，著錄於 He Li，《Chinese Ceramics: A New Standard Guide》，倫敦，1996年，圖版615；見另一例，參考埃斯肯納齊《Chinese Porcelain from the 15th to the 18th Century》一書，倫敦，2006年，編號11。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

87

A pair of wucai cups and a famille-verte 'lotus' cup, Qing dynasty, 18th century | 清十八世紀 五彩花紋盃一對 及 五彩蓮紋花神盃

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A pair of wucai cups and a famille-verte 'lotus' cup
Qing dynasty, 18th century

(3)
Diameter of largest 7.4 cm, 2⅞ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Paire de coupes en porcelaine wucai et coupe en porcelaine de la famille verte à décor de lotus, dynastie Qing, XVIIIe siècle

____

Oldertz伉儷珍藏，斯德哥爾摩
清十八世紀 五彩花紋盃一對 及 五彩蓮紋花神盃

PROVENANCE

Famille-verte cup: Sotheby's Parke, Bernet & Co., 28th November 1978, lot 86. (part lot)

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五彩盃：倫敦蘇富比，1978年11月28日，編號86（其一）

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-pair-of-wucai-cups-and-a-famille-verte-lotus-cup

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

88

A pair of doucai 'floral' dishes and a pair of doucai jarlets, Qing dynasty, 18th century | 清十八世紀 鬥彩纏枝花卉紋盤一對 及 鬥彩袖珍瓶一對《 聽松園製》款

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A pair of doucai 'floral' dishes and a pair of doucai jarlets
Qing dynasty, 18th century

the base of each dish with a *ting songyuan zhi* 聽松園製 mark ('made for the listening to pines garden'), the base of each vase with an apocryphal Xuande mark (4)

Diameter of largest 10.8 cm, 4¼ in.

Collection Carl et Eivor Oldertz, Stockholm
Paire d'assiettes en porcelaine doucai à décor de fleurs et paire de jarres minatures en porcelaine doucai, dynastie Qing, XVIIIe siècle

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Oldertz伉儷珍藏，斯德哥爾摩
清十八世紀 鬪彩纏枝花卉紋盤一對 及 鬪彩袖珍瓶一對《 聽松園製》款

PROVENANCE

Dishes: Collection of Mrs. Edith Low-Beer.
Christie's London, 10th December 1990, lot 318.
Vases: Bukowskis Stockholm, November 1984.

盤 : Edith Low-Beer收藏
倫敦佳士得，1990年12月10日，編號318
瓶 : Bukowskis，斯德哥爾摩，1984年11月

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-pair-of-doucai-floral-dishes-and-a-pair-of

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

89

A green-ground aubergine-enamelled 'dragon' bowl, Mark and period of Kangxi | 清康熙 綠地紫彩龍紋盌 《大清康熙年製》款

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A green-ground aubergine-enamelled 'dragon' bowl
Mark and period of Kangxi

the base with a six-character mark in underglaze blue within a double circle

Diameter 11.2 cm, 4⅜ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Bol en porcelaine émaillée aubergine sur fond vert à décor de dragon, marque et époque Kangxi

____

Oldertz伉儷珍藏，斯德哥爾摩
清康熙 綠地紫彩龍紋盌 《大清康熙年製》款

PROVENANCE

Phillips London, 12th June 1991, lot 115 (part lot).

____

倫敦富藝斯，1991年6月12日，編號115 (其一)

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-green-ground-aubergine-enamelled-dragon-bowl-2

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

90

A large blue and white 'figural' beaker vase (Gu), Qing dynasty, Kangxi period | 清康熙 青花人物故事圖花觚

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A large blue and white 'figural' beaker vase (Gu)
Qing dynasty, Kangxi period

the base with an apocryphal Chenghua mark
Height 46 cm, 18⅛ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Vase cornet 'Gu' en porcelaine bleu blanc à décor de personnages, dynastie Qing, époque Kangxi

____

Oldertz伉儷珍藏，斯德哥爾摩
清康熙 青花人物故事圖花觚

PROVENANCE

Bukowskis Stockholm, 28th November 1991, lot 378.

____

Bukowskis，斯德哥爾摩，1991年11月28日，編號378

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-large-blue-and-white-figural-beaker-vase-gu-qing

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

91

A rare pair of hall marked blue and white 'landscape' cups, Marks and period of Daoguang | 清道光 青花人物山水圖盃一對 《大清道光年製》《樂古堂》款

Estimate:12,000 - 18,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A rare pair of hall marked blue and white 'landscape' cups
Marks and period of Daoguang

inscribed with *le gu tang* ('Hall of the Appreciation of the Antiques'), the base of each with a six-character mark in underglaze-blue within a double circle (2)

Heights 7.5 cm, 3 in.

____

Collection Carl et Eivor Oldertz, Stockholm
Paire de coupes en porcelaine bleu blanc à décor de paysage, marques et époque Daoguang

____

Oldertz伉儷珍藏，斯德哥爾摩
清道光 青花人物山水圖盃一對 《大清道光年製》《樂古堂》款

PROVENANCE

Sotheby's London, 10th December 1991, lot 263.
____

倫敦蘇富比，1991年12月10日，編號263

CATALOGUE NOTE

Compare a closely related beaker painted with the same scene of Kangxi mark and period, in the Victoria and Albert Museum, London, illustrated by Rose Kerr, *Chinese Ceramics. Porcelains of the Qing Dynasty*, London, 1986, pl. 41, who describes it as 'decorated in a singular style by first rate painters' and notes that the shape is a revival of a classic Ming form of the Jiajing period.

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-rare-pair-of-inscribed-blue-and-white-landscape

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

92

An archaic bronze ritual wine vessel (Gu), Late Shang dynasty | 商末青銅饕餮紋觚

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
An archaic bronze ritual wine vessel (Gu)
Late Shang dynasty

Height 25.1 cm, 9⅞ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Vase rituel 'Gu' en bronze archaïque, fin de la dynastie Shang

____

Oldertz伉儷珍藏，斯德哥爾摩
商末 青銅饕餮紋觚

PROVENANCE

Sotheby's London, 18th November 1998, lot 872.

____

倫敦蘇富比，1998年11月18日，編號872

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/an-archaic-bronze-ritual-wine-vessel-gu-late-shang

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

93

Two archaic bronze belt hooks and an archaic bronze mirror, Han / Tang dynasty | 漢 / 唐 青銅帶鉤 及 青銅鏡 一組三件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
Two archaic bronze belt hooks and an archaic bronze mirror
Han / Tang dynasty

Diameter approx. 11 cm, 4⅜ in. (mirror)
(3)

____
____

Collection Carl et Eivor Oldertz, Stockholm
Deux fibules et un miroir en bronze archaïque, dynastie Han / Tang

____
____

Oldertz伉儷珍藏，斯德哥爾摩
漢 / 唐 青銅帶鉤 及 青銅鏡 一組三件

CONDITION REPORT

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/two-archaic-bronze-belt-hooks-and-an-archaic

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

94

A bronze seated figure of Buddha, Sui / Tang dynasty | 隋 / 唐 銅釋迦牟尼佛坐像

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A bronze seated figure of Buddha
Sui / Tang dynasty

Height 7.5 cm, 3 in.

———

Collection Carl et Eivor Oldertz, Stockholm
Statuette de bouddha en bronze, dynastie Sui / Tang

———

Oldertz伉儷珍藏，斯德哥爾摩
隋 / 唐 銅釋迦牟尼佛坐像

PROVENANCE

Possibly from collection of Wilhelm Kage (1889-1960), Gustavsberg.
Norden Auktioner Stockholm, 27-28 April 1993, lot 390.

———

或Wilhelm Kage（1889-1960年）收藏，古斯塔夫斯貝里
Norden Auktioner，斯德哥爾摩，1993年4月27-28日，編號390

CATALOGUE NOTE

Small votive images of the 'Teaching Buddha' were popular during the mid Tang dynasty. Compare a similar image of larger proportions but similar *mudra* and treatment of the robes, formerly in the Nitta Collection and now in the collection of the National Palace Museum, Taipei, illustrated in *The Crucible of Compassion and Wisdom,* Taipei, 1987, pl. 76.

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-bronze-seated-figure-of-buddha-sui-tang-dynasty

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

95

An agate bowl, Qing dynasty or earlier | 清或更早 瑪瑙盌

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
An agate bowl
Qing dynasty or earlier

together with an agate fruit pendant (2)

Diameter of larger 12.1 cm, 4¾ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Bol en agate et pendentif en forme de fruit en agate, dynastie Qing ou antérieure

____

Oldertz伉儷珍藏，斯德哥爾摩
清或更早 瑪瑙盌及瑪瑙雕瓜 一組兩件

PROVENANCE

Bowl: Christie's South Kensington, 19th September 1996, lot 143.
Carving: Bukowskis Stockholm, 23rd May 1995, lot 574.

____

盌 : 南肯辛頓佳士得，1996年9月19日，編號143
瓜 : Bukowskis，斯德哥爾摩，1995年5月23日，編號574

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

96

A limestone head of a Luohan, Song dynasty | 宋 石灰石雕羅漢首像

Estimate:10,000 - 15,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A limestone head of a Luohan
Song dynasty

Height 15.2 cm, 6 in.

____

Collection Carl et Eivor Oldertz, Stockholm
Tête de Luohan en grès sculpté, dynastie Song

____

Oldertz伉儷珍藏，斯德哥爾摩
宋 石灰石雕羅漢首像

PROVENANCE

Christie's South Kensington, 19th February 1998, lot 79.

____

南肯辛頓佳士得，1998年2月19日，編號79

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

97

A gilt-copper alloy figure of Green Tara, Tibet, 16th / 17th century | 十六世紀 / 十七世紀 藏傳鎏金銅綠度母坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A gilt-copper alloy figure of Green Tara
Tibet, 16th / 17th century

Height approx. 10 cm, 4 in.
____

Collection Carl et Eivor Oldertz, Stockholm
Statuette de Tara Verte en alliage de cuivre doré, Tibet, XVIe / XVIIe siècle

____

Oldertz伉儷珍藏，斯德哥爾摩
十六世紀 / 十七世紀 藏傳鎏金銅綠度母坐像

PROVENANCE

Bodhicitta, London.
____

Bodhicitta，倫敦

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

98

An inscribed gilt-bronze figure of Shariputra, Tibet, 17th / 18th century | 十七 / 十八世紀 藏傳鎏金銅舍利弗立像

Estimate:10,000 - 15,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
An inscribed gilt-bronze figure of Shariputra
Tibet, 17th / 18th century

Himalayan Art Resources item no. 2960.

Height 26 cm, 10¼ in.

Collection Carl et Eivor Oldertz, Stockholm
Statuette de Shariputra en bronze doré inscrit, Tibet, XVIIe / XVIIIe siècle

---

Oldertz伉儷珍藏，斯德哥爾摩
十七 / 十八世紀 藏傳鎏金銅舍利弗立像

HAR編號2960

PROVENANCE

Possibly from Collection of Wilhelm Kage (1889-1960), Gustavsberg.
Norden Auktioner Stockholm, 27-28 April 1993.

或Wilhelm Kage（1889-1960年）收藏，古斯塔夫斯貝里
Norden Auktioner，斯德哥爾摩，1993年4月27-28日

CATALOGUE NOTE

This intricately cast gilt figure, complete with its elaborate flaming halo, depicts Shariputra, one of the Buddha's earliest disciples who is frequently depicted alongside the Buddha in Tibetan paintings. A Qing gilt-bronze figure with closely related iconography and form in the Palace Museum, Beijing, is illustrated on Himalayan Art Resources, item no. 9537.

The inscription around the reverse, in Ranjana script, historically used in Tibet and Nepal to write Sanskrit, appears to read 'Homage to the fully enlightened Buddha. (This is) the offering of Shrī Vajradhatu Deva Kunkuma Siṃha'.

此尊鎏金銅像鑄造精緻，配有華麗火焰背光，所塑為舍利弗尊者形像——佛陀最早的弟子之一，在藏傳佛教繪畫中經常與佛陀並列出現。北京故宮博物院藏一尊清代鎏金銅像，與本像極為接近，載錄於Himalayan Art Resources，編號9537。

像背環底座銘文以蘭札體書寫，此種文字傳統上用於西藏與尼泊爾書寫梵文。其大意可譯為：「禮敬圓滿正覺之佛，奉此像為勝金剛界天香王獅之供養。」

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

99

An archaic celadon jade 'chilong' box and cover, Mark and period of Qianlong | 清乾隆 青白玉螭龍紋蓋盒

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
An archaistic celadon jade 'chilong' box and cover
Mark and period of Qianlong

the base incised with a four-character mark

Length 7 cm, 2¾ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Boîte en jade céladon archaïsant à décor de chilong, marque et époque Qianlong

____

Oldertz伉儷珍藏，斯德哥爾摩
清乾隆 青白玉螭龍紋蓋盒

PROVENANCE

Christie's London, 10th December 1982, lot 191.
Christie's London, 10th November 1983, lot 690.

____

倫敦佳士得，1982年12月10日，編號191
倫敦佳士得，1983年11月10日，編號690

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

100

A celadon jade carving of a bixie, Ming dynasty | 明 青白玉雕辟邪把件

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A celadon jade carving of a bixie
Ming dynasty

wood stand (2)

Length 8.2 cm, 3¼ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Bixie en jade celadon, dynastie Ming

____

Oldertz伉儷珍藏，斯德哥爾摩
明 青白玉雕辟邪把件

PROVENANCE

English Private Collection.
Bonhams London, 9th December 1992, lot 43.

____

英國私人收藏
倫敦邦瀚斯，1992年12月9日，編號43

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

101

A celadon jade archaistic handled cup, Ming dynasty, 17th century | 明十七世紀 青白玉螭龍耳盃

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A celadon jade archaistic handled cup
Ming dynasty, 17th century

Length 11.1 cm, 4⅜ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Coupe en jade céladon archaisant, dynastie Ming, XVIIe siècle

____

Oldertz伉儷珍藏，斯德哥爾摩
明十七世紀 青白玉螭龍耳盃

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

102

A group of four jade carvings, Ming / Qing dynasty | 明 / 清 玉雕一組四件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A group of four jade carvings
Ming / Qing dynasty

comprising a white jade *bixie*, a black jade buffalo, a celadon jade 'Head to Toe Boys' group and a group of coin-shaped buttons (4)

____

Collection Carl et Eivor Oldertz, Stockholm
Ensemble de quatre jades, dynastie Ming / Qing

____

Oldertz伉儷珍藏，斯德哥爾摩
明 / 清 玉雕一組四件

PROVENANCE

Boys group: Phillips Blenstock House, London, 19th September 1984, lot 154 (part lot).

____

童子 : Phillips Blenstock House，倫敦，1984年9月19日，編號154（其一）

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

103

A group of five archaistic jade carvings, Qing dynasty | 清 仿古玉器一組五件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A group of five archaistic jade carvings
Qing dynasty

comprising a handled bowl, two jade discs (*bi*), a cicada and an archer's ring (5)

Length of the largest 11.7 cm, 4⅝ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Ensemble de cinq jades archaisants, dynastie Qing

____

Oldertz伉儷珍藏，斯德哥爾摩
清 仿古玉器一組五件

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

104

A reticulated white jade 'shou' box and cover, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 白玉透雕壽字紋蓋盒

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A reticulated white jade 'shou' box and cover
Qing dynasty, 18th / 19th century

Length 9.7 cm, 3⅞ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Boîte en jade blanc ajouré à décor de caractère 'shou', dynastie Qing, XVIIIe / XIXe siècle

____

Oldertz伉儷珍藏，斯德哥爾摩
清十八／十九世紀 白玉透雕壽字紋蓋盒

PROVENANCE

Bonhams Knightsbridge, 16th December 1996, lot 31.

____

邦瀚斯騎士橋，1996年12月16日，編號31

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE CARL AND EIVOR OLDERTZ COLLECTION, STOCKHOLM | OLDERTZ伉儷珍藏，斯德哥爾摩

105

A celadon and russet jade carving of a quail, Qing dynasty, 18th century | 清十八世紀 青白玉雕鵪鶉把件

Estimate:10,000 - 15,000 EUR

DESCRIPTION

Property from the Carl and Eivor Oldertz Collection, Stockholm
A celadon and russet jade carving of a quail
Qing dynasty, 18th century

Length 7.2 cm, 2⅞ in.

____

Collection Carl et Eivor Oldertz, Stockholm
Caille en jade celadon et rouille, dynastie Qing, XVIIIe siècle

____

Oldertz伉儷珍藏，斯德哥爾摩
清十八世紀 青白玉雕鵪鶉把件

PROVENANCE

Christie's London, 8th June 1992, lot 152.

____

倫敦佳士得，1992年6月8日，編號152

CATALOGUE NOTE

This charming piece is notable for the intricately carved details, as seen in the feathers and feet of the quail, the delicacy of which the craftsman has skilfully captured onto a small jade pebble. His dexterity with the medium is further evidenced in the wings' feathers that have been picked out in the russet skin, which also suggests he has carved the piece according to the shape of the pebble to ensure minimal wastage of the precious stone. A related carving of two quails, but holding a *lingzhi* was sold in our Hong Kong rooms, 27th May 2014, lot 25.

Jade carvings of quails are more commonly known grasping millet stems; see one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jadeware III*, Hong Kong, 1995, pl. 81; one sold in our London rooms, 12th June 1990, lot 87; another sold in these rooms, 27th October 1993, 512; and a fourth example sold in our Paris rooms, 9th June 2011, lot 18.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

106

A gilt-bronze figure of Avalokiteshvara, Tang dynasty | 唐 鎏金銅觀世音菩薩立像

Estimate:5,000 - 7,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A gilt-bronze figure of Avalokiteshvara
Tang dynasty

Height 11 cm, 4¼ in.

____

Statuette d'Avalokiteshvara en bronze doré, dynastie Tang

____

唐 鎏金銅觀世音菩薩立像

PROVENANCE

Acquired from a Private European Collection, in the 1980s.

____

得自歐洲私人收藏，約1980年代

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

107

A 'nanmu' 'chilong' kang table, Qing dynasty, 18th century | 清十八世紀 楠木雕雲龍紋炕桌

Estimate:5,000 - 7,000 EUR

DESCRIPTION

Property from a French Private Collection
A 'nanmu' 'chilong' kang table
Qing dynasty, 18th century

Length 81.8 cm, 32¼ in.

____

Collection particulière française
Table en 'nanmu' à décor de dragons, dynastie Qing, XVIIIe siècle

____

法國私人收藏
清十八世紀 楠木雕雲龍紋炕桌

PROVENANCE

By family repute, in the family property since 1870 and thence by descent.

____

據傳至1870年藏於家族，此後家族傳承

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

108

A celadon jade washer, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 青玉雙活環耳洗

Estimate:15,000 - 25,000 EUR

DESCRIPTION

A celadon jade washer
Qing dynasty, 18th / 19th century

wood stand (2)

Length 15.2 cm, 6 in.

____

Rince-pinceaux en jade céladon, dynastie Qing, XVIIIe / XIXe siècle

____

清十八 / 十九世紀 青玉雙活環耳洗

PROVENANCE

Cambi Genoa, 17th December 2013, lot 151.

____

熱內亞Cambi，2013年12月17日，編號151

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

109

A bronze 'bixie' paperweight, Ming dynasty | 明 銅辟邪鎮紙

Estimate:6,000 - 10,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A bronze 'bixie' paperweight
Ming dynasty

wood stand (2)

Length 6.9 cm, 2¾ in.

____

Presse-papier en bronze en forme de bixie, dynastie Ming

____

明 銅辟邪鎮紙

PROVENANCE

Christie's Hong Kong, 19th January 1988, Lot 475 (part lot).
Christie's London, 11th May 2016, lot 202 (part lot).

____

香港佳士得，1988年1月19日，編號475（其一）
倫敦佳士得，2016年5月11日，編號202（其一）

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

110

A large celadon jade archaistic vase and cover, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 青玉仿古蓋瓶

Estimate:15,000 - 20,000 EUR

DESCRIPTION

Property from a European Private Collection
A large celadon jade archaistic vase and cover
Qing dynasty, 18th / 19th century

Height 26.5 cm, 10⅜ in.

____

Collection particulière européenne
Vase couvert archaïsant en jade céladon, dynastie Qing, XVIIIe / XIXe siècle

____

歐洲私人收藏
清十八 / 十九世紀 青玉仿古蓋瓶

PROVENANCE

Acquired by the grandparents of the present owner circa 1950, and thence by descent.

____

現藏家之祖父母得於約1950年，此後家族傳承

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

111

A rare and important bronze figure of Bixia Yuanjun, Yuan / Ming dynasty, 14th / 15th century | 元/明 十四/十五世紀 銅碧霞元君坐像

Estimate:150,000 - 250,000 EUR

DESCRIPTION

Property from a European Private Collection
A rare and important bronze figure of Bixia Yuanjun
Yuan / Ming dynasty, 14th / 15th century

Height 98 cm, 38⅝ in.

Collection particulière européenne
Rare et importante statue de Bixia Yuanjun en bronze, dynastie Yuan / Ming, XIVe / XVe siècle

---

歐洲私人收藏
元 / 明 十四 / 十五世紀 銅碧霞元君坐像

PROVENANCE

Acquired by the grandparents of the present owner circa 1950, and thence by descent.

現藏家之祖父母得於約1950年，此後家族傳承

CATALOGUE NOTE

Bixia Yuanjun, 'The Primordial Sovereign of the Colored Clouds of Dawn', is the Taoist goddess associated with Mount Tai in Shandong Province, regarded as a deity of childbirth, the dawn, and destiny. Depicted here, the sovereign sits on a rectangular plinth, holding a *gui* tablet, and adorned in flowing robes with an intricate three-phoenixes crown signifying her elevated status. The bronze is distinguished by the fine relief casting of the floral-patterned borders of the robe and undergarment. There are traces of polychromy on the sculpture, hinting at the original vibrant colours that once embellished this revered figure and further highlighting the importance of this deity in Chinese religious tradition, particularly during the Ming dynasty. Compare a similar sized bronze figure of Bixia Yuanjun, preserved in the Art Institute of Chicago, Chicago (accession no. 1967.333) illustrated in S. Little and K. Schipper, *Taoism and the Arts of China,* California, 2000, p. 278, cat. no. 95 (Fig.1). The present figure bears a remarkably close resemblance to the Chicago example in its size and remaining painted details, suggesting that these two sculptures may have originally been produced as part of the same set.

The official Taoist hagiography of Bixia Yuanjun is contained in a text entitled *History of Mount Tai,* compiled by Zha Zhilong (1554-86) and included in the Wanli Emperor's reign (1573-1620) supplement to the Taoist Canon, printed in 1607. During the Ming and early Qing dynasties, Bixia Yuanjun became one of the most popular deities in North China; her following extended to the Lower Yangzi region as well, and she also enjoyed significant patronage from the imperial court, particularly during the Ming and Qing dynasties. This had a great impact on the culture of northern China where she became the equivalent to the bodhisattva Guanyin (Avalokitesvara), whose cult was powerful in central and southern China. As the goddess of dawn, she attends the birth of each new day from her home high in the clouds. As the goddess of childbirth, she attends the birth of children, fixing their destiny and bringing good fortune.

碧霞元君，尊稱「東嶽泰山天仙玉女碧霞元君」，乃道教中主司黎明、生育與命運之尊貴女神。此尊神像端坐於方形台座之上，手持圭板，身著飄逸長袍，頂戴三鳳紋高冠，象徵其神格尊崇。銅像整體造型莊嚴肅穆，衣紋起伏自然，邊緣飾以細膩花卉紋浮雕，鑄工精湛。像身尚存彩繪痕跡，顯示原像曾施以丹彩，反映其在明代宮廷或壇場禮儀中應具重要地位。

本尊之形制、尺寸與芝加哥藝術博物館藏一例碧霞元君銅像（藏品編號1967.333）極為相近，後者著錄於《道教與中國藝術》（Taoism and the Arts of China），S. Little 與 K. Schipper 編，加州，2000年，頁278，編號95（圖一）。兩像於彩繪殘留、冠飾構造與衣褶風格皆近，或原為同壇奉祀之配像。

碧霞元君信仰自明代中葉盛行，特別於華北地區香火鼎盛，信徒廣布。其官方神傳載於《萬曆續道藏》中《泰山志》，由道士查志隆（1554–1586）所編，刊行於萬曆三十五年（1607年）。神格地位漸與觀音菩薩並峙，尤以主掌晨曦與司生育之神職著稱，象徵吉祥新生與命運賜福，深受社會各階層信仰與供奉，亦常見於宮廷齋醮與民間壇廟之中。

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

112

A blue-ground embroidered silk 'dragon' robe, Jifu, Qing dynasty, 19th century | 清十九世紀 藍地繡雲龍紋袍吉服

Estimate:6,000 - 8,000 EUR

DESCRIPTION

A blue-ground embroidered silk 'dragon' robe, Jifu
Qing dynasty, 19th century

Length 222 cm, 87⅜ in.

____

Robe en soie brodée à fond bleu et à décor de dragon, dynastie Qing, XIXe siècle

____

清十九世紀 藍地繡雲龍紋袍吉服

CONDITION REPORT

There are some tears to the lower rainbow section as well as other occasional tears in areas to the fragile kesi fabric including some holes above the lower left dragon, the peonies in the center and to the right head of the dragon, all visible. The colours are somewhat faded to the front due to the light exposure but are fresher and vivid at the back and to the interior fold.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH FAMILY COLLECTION | 法國私人收藏

113

A pair of gilt-bronze and cloisonné 'bajixiang' beaker vases, Qing dynasty, 18th century | 清十八世紀 掐絲琺瑯八吉祥紋花觚一對

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from a French Family Collection
A pair of gilt-bronze and cloisonné 'bajixiang' beaker vases
Qing dynasty, 18th century

(2)
Heights 34.3 cm, 13½ in.

———————————————————————————————————————

Collection particulière française
Paire de vases cornets en bronze doré et émaux cloisonnés à décor des huit emblèmes, dynastie Qing, XVIIIe siècle

———————————————————————————————————————

法國私人收藏
清十八世紀 掐絲琺瑯八吉祥紋花觚一對

PROVENANCE

Acquired by the father of the present owners, circa 1950, and thence by family descent.

———————————————————————————————————————

現藏家父約1950年得，此後家族傳承

CONDITION REPORT

Overall with small scattered flakes to the enamels, expected surface wear. There has been restoration to enamel loss, one vase with one to the top section, the other with two to the middle section.

———————————————————————————————————————

琺瑯通體散佈小剝落，見正常磨痕。琺瑯缺損經修，一處位於其一上部，兩處位於其二中部。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

114

Studio of Lamqua, Portrait of a court lady, Qing dynasty, 19th century | 林呱畫派 清十九世紀 仕女圖 油彩畫布

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
Studio of Lamqua
Portrait of a court lady
Qing dynasty, 19th century
oil on canvas, framed

46 x 60 cm, 18⅛ x 23⅝ in.

____

Collection particulière européenne
Ecole de Lam Qua, Portrait d'une dame de cour, dynastie Qing, XIXe siècle, huile sur toile, encadré

____

歐洲私人收藏
林呱畫派 清十九世紀 仕女圖 油彩畫布

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

115

A gilt-bronze and cloisonné enamel incense burner and cover, Qing dynasty, 19th century | 清十九世紀 掐絲琺瑯纏枝蓮紋朝冠耳三足爐配蓋

Estimate:3,000 - 5,000 EUR

DESCRIPTION

A gilt-bronze and cloisonné enamel incense burner and cover
Qing dynasty, 19th century

wood stand (3)

Height 32.8 cm, 12⅞ in.

Brûle-parfum couvert tripode en bronze doré et émaux cloisonnés, dynastie Qing, XIXe siècle

---

清十九世紀 掐絲珐瑯纏枝蓮紋朝冠耳三足爐配蓋

CONDITION REPORT

In generally good condition. An area of restoration to the blue enamel ground approximately 12 by 4 cm next to one of the dragon handles and small retouching in one place. Some wear and cracks to the original wood stand. Overall very decorative in a good presentation stand.

整體品相良好。龍耳傍一處經修（於藍地處，約為12x4公分），及一處經小許潤飾。原配木座見些許磨痕及和舊裂。整體富裝飾性。

If a condition report is provided to assist you with assessing the condition of the lot, it is for guidance purposes only. Such condition report may not refer to all faults, restoration, alterations, or adaptations because Sotheby's is not a professional conservator or restorer but rather a condition report is a statement of subjective, qualified opinion genuinely held by Sotheby's. For these reasons, any such condition report is not an alternative to taking your own professional advice regarding the condition of the lot. Prospective buyers should also refer to the Guide for Buyers at Auction which includes important notices concerning the type of property in this sale.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

116

A blue-ground embroidered gauze 'dragon' robe (Jifu), Qing dynasty, 18th century | 清十八世紀 藍地納紗繡金龍紋吉服

Estimate:5,000 - 8,000 EUR

DESCRIPTION

A blue-ground embroidered gauze 'dragon' robe (Jifu)
Qing dynasty, 18th century

Height 132.5 cm, 52⅛ in.

____

Robe en gaze brodée à décor de dragon sur fond bleu, dynastie Qing, XVIIIe siècle

____

清十八世紀 藍地納紗繡金龍紋吉服

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

117

A cloisonné enamel ‘loquat and pomegranate’ candlestick, Ming dynasty, 16th / 17th century | 明十六 / 十七世紀 銅胎掐絲琺瑯枇杷石榴紋燭臺

Estimate:8,000 - 12,000 EUR

DESCRIPTION

A cloisonné enamel 'loquat and pomegranate' candlestick
Ming dynasty, 16th / 17th century

Height 15.3 cm, 6 in.

____

Pique-cierge en émaux cloisonnés à décor de nèfle et grenade, dynastie Ming, XVIe / XVIIe siècle

____

明十六 / 十七世紀 銅胎掐絲琺瑯枇杷石榴紋燭臺

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

118

A hardstone and mother-of-pearl inlaid black-lacquered table cabinet, guanpixiang, Qing dynasty, Kangxi period | 清康熙 黑漆嵌寶官皮箱

Estimate:5,000 - 8,000 EUR

◉ Restricted Species

DESCRIPTION

Property from a French Private Collection
A hardstone and mother-of-pearl inlaid black-lacquered table cabinet, guanpixiang
Qing dynasty, Kangxi period

Height 105.5 cm, 41½ in.; Length 42 cm, 16½ in.; Width 35 cm, 13¾ in.

____

Collection particulière française
Coffret en laque noire et incrustations de nacre et pierres dures, guanpixiang, dynastie Qing, époque Kangxi

____

法國私人收藏
清康熙 黑漆嵌寶官皮箱

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PROVENANCE

Compagnie de la Chine et des Indes, Paris, 21st December 1973.

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Compagnie de la Chine et des Indes，巴黎，1973年12月21日

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

119

A carved cinnabar lacquer three-tiered hexagonal box and cover, Qing dynasty, 18th / 19th century | 清十八 /十九世紀 剔紅方勝形三層蓋盒

Estimate:2,000 - 4,000 EUR

DESCRIPTION

A carved cinnabar lacquer three-tiered hexagonal box and cover
Qing dynasty, 18th / 19th century

(4)
Height 16 cm, 6¼ in.

____

Boîte hexagonale en laque cinabre sculptée, dynastie Qing, XVIIIe / XIXe siècle

____

清十八 / 十九世紀 剔紅方勝形三層蓋盒

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWEDISH PRIVATE COLLECTION | 瑞典私人收藏

120

A large blue and white 'dragon' dish, Mark and period of Kangxi | 清康熙 青花雲龍紋盤 《大清康熙年製》款

Estimate:10,000 - 15,000 EUR

DESCRIPTION

Property from a Swedish Private Collection
A large blue and white 'dragon' dish
Mark and period of Kangxi

the base with a six-character mark in underglaze-blue within a double circle
Diameter 36.5 cm, 14⅜ in.

____

Collection particulière suédoise
Assiette en porcelaine bleu blanc à décor de dragon, marque et époque Kangxi

____

瑞典私人收藏
清康熙 青花雲龍紋盤 《大清康熙年製》款

PROVENANCE

Collection of Ivan Traugott (1871-1952), acquired in Stockholm, March 1921.

____

Ivan Traugott（1871-1952）收藏，得自斯德哥爾摩，1921年3月

CATALOGUE NOTE

Surviving examples of this design and large size are rare. Compare a similar dish from the collection of Alfred E. Guntermann (1943-2013), sold at Christie's New York, 18th and 19th September 2014, lot 854; and another sold at Christie's London, 13th May 2014, lot 351. Also compare Kangxi dishes of this design with additional coloured enamels, including an example with added green enamel, preserved in the Hong Kong Museum of Art, included in *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, Hong Kong, 1984, cat. no. 25; and another, with yellow enamel on a green ground, in the Nanjing Museum, illustrated in Xu Huping, ed., *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 75.

Ivan Traugott (1871-1952) was a leading figure in the burgeoning Chinese Art circles of Stockholm in the early twentieth century. An early member of the famous *Kinaklubben* ('China Club') alongside the likes of the Crown Prince (later King Gustaf VI Adolf), Carl Kempe, Emil Hultmark and Gustaf Lindberg, Traugott played a key role in the history of Chinese Art collecting in the West. Traugott also invested in the famous Karlbeck Syndicate of the early 1930s, which forms the foundation of the Museum of Far Eastern Antiquities, Stockholm, and countless others around the world.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWEDISH PRIVATE COLLECTION | 瑞典私人收藏

121

A stone head of Buddha, Tang dynasty | 唐 石雕佛首像

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a Swedish Private Collection
A stone head of Buddha
Tang dynasty

Height 24 cm, 9½ in.

____

Collection particulière suédoise
Tête de Bouddha en pierre, dynastie Tang

____

瑞典私人收藏
唐 石雕佛首像

PROVENANCE

Collection of Ivan Traugott (1871-1952), acquired in Berlin, May 1930.

____

Ivan Traugott（1871-1952）收藏，得自柏林，1930年5月

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWEDISH PRIVATE COLLECTION | 瑞典私人收藏

122

A wood figure of buddha, Song / Yuan dynasty and a pottery head of a court attendant, Tang dynasty | 宋 / 元 木雕佛坐像 及 唐 陶仕女首

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a Swedish Private Collection
A wood figure of buddha, Song / Yuan dynasty and a pottery head of a court attendant, Tang dynasty

(2)
Height of taller 26 cm, 10¼ in.

____

Collection particulière suédoise
Statuette de bouddha en bois, dynastie Song / Yuan, et tête en terre cuite, dynastie Tang

____

瑞典私人收藏
宋 / 元 木雕佛坐像 及 唐 陶仕女首

PROVENANCE

Buddha: Collection of Ivan Traugott (1871-1952), acquired in Manchester, July 1932.
Attendant: Collection of Ivan Traugott (1871-1952), acquired in March 1928.

____

佛坐像：Ivan Traugott（1871-1952）收藏，得自曼徹斯特，1932年7月
仕女首：Ivan Traugott（1871-1952）收藏，得於1928年3月

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWEDISH PRIVATE COLLECTION | 瑞典私人收藏

123

An iron-red reverse-decorated incised 'dragon' dish, Mark and period of Kangxi, and a large famille verte 'immortal' dish, 18th / 19th century | 清康熙 礬紅白地雲龍紋盤 《大清康熙年製》款 及 十八 / 十九世紀 五彩仙人圖大盤

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a Swedish Private Collection
An iron-red reverse-decorated incised 'dragon' dish, Mark and period of Kangxi and a large famille verte 'immortal' dish, 18th / 19th century

the base of the iron-red dish with a six-character mark in underglaze blue within a double circle (2)

Diameter of larger 36.4 cm, 14⅜ in.

____

Collection particulière suédoise
Assiette en porcelaine à décor incisé de dragon en réserve sur fond rouge de fer, marque et époque Kangxi, et grand plat en porcelaine de la famille verte à décor d'immortels, XVIIIe / XIXe siècle

____

瑞典私人收藏
清康熙 礬紅白地雲龍紋盤 《大清康熙年製》款 及 十八 / 十九世紀 五彩仙人圖大盤

PROVENANCE

Iron-red dish : Collection of Ivan Traugott (1871-1952), acquired in April 1929.

____

礬紅盤 : Ivan Traugott（1871-1952）收藏，得得於1929年4月

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

124

Li Jing | 李津

Character | 真性情

Estimate:8,000 - 15,000 EUR

DESCRIPTION

Property from a French Private Collection
Li Jin (b. 1958)
Characters

ink and color on paper, framed
i. titled and marked with four artist's seals
ii. titled and marked with two artist's seals
iii. titled and marked with one artist's seal
iv. titled and marked with three artist's seal

Executed in 2003.
(4)

i. 40.5 x 45 cm, 16 x 17¾ in.
ii. 41 x 45 cm, 16⅛ x 17¾ in.
iii. 41 x 44.5 cm, 16⅛ x 17½ in.
iv. 40.5 x 45 cm, 16 x 17¾ in.

____

Collection particulière française
Li Jin (né 1958)
Caractères

Encre et couleur sur papier, encadrés
i. titré avec quatre cachets de l'artiste
ii. titré avec deux cachets de l'artiste
iii. titré avec un cachet de l'artiste
iv. titré avec trois cachets de l'artiste

Peint en 2003
(4)

____

法國私人收藏
李津
1958年生
真性情

設色紙本 四幀 鏡框
款識
i. 《揆花朵朵向陽開》， 藝術家鈐印四枚
ii. 《清腸圖》， 藝術家鈐印兩枚
iii. 《淡中趣真》， 藝術家鈐印一枚
iv. 《清泉一掬即消磨》， 藝術家鈐印三枚

2003年作
(4)

PROVENANCE

Acquired directly from the artist by the present owner in 2003

____

現藏家於2003年購自藝術家

CONDITION REPORT

For further information on the condition of this lot please contact **Liting.Hung@sothebys.com**

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

125

A large blue and white 'dragon' bowl, Mark and period of Jiajing | 明嘉靖 青花雲龍趕珠紋大盌 《大明嘉靖年製》款

Estimate:60,000 - 90,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A large blue and white 'dragon' bowl
Mark and period of Jiajing

the base with a six-character mark in underglaze blue within a double circle

Diameter 31.1 cm, 12¼ in.

Marchant 100 ans, de Jiajing à Wanli
Grand bol en porcelaine bleu blanc à décor de dragon, marque et époque Jiajing

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馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花雲龍趕珠紋大盌 《大明嘉靖年製》款

PROVENANCE

Collection of Nancy (1915-2005) and Ira M. (1912-2004) Koger.
Ralph M. Chait Galleries, New York.
Sotheby's New York, 20th March 2019, lot 504

Nancy (1915-2005) 及 Ira M. (1912-2004) Koger 收藏
Ralph M. Chait Galleries，紐約
紐約蘇富比，2019年3月20日，編號504

EXHIBITION

Inaugural Exhibition of the Robert F. Reiff Gallery of Asian Art, Middlebury College Museum of Art, Middlebury, Vermont, September 2005.
Middlebury College Museum of Art, Middlebury, Vermont, February 2008.

《Inaugural Exhibition of the Robert F. Reiff Gallery of Asian Art》，明德大學藝術博物館，米德爾堡，佛蒙特州，2005年9月
明德大學藝術博物館，米德爾堡，佛蒙特州，2008年2月

LITERATURE

John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 57.

John Ayers，《Chinese Ceramics. The Koger Collection》，倫敦，1985年，圖版57

CATALOGUE NOTE

Bowls of this size and imperial design are exceedingly rare. Compare a closely related bowl from the collection of Ichiro Hayashibara, sold in our Hong Kong rooms, 9th October 2012, lot 3063; another decorated with a similar motif but of smaller proportions and Wanli mark and period, in the Shanghai Museum, included in *Mingdai guanyao ciqi*, Shanghai, 2007, pl. 1-84; another related Jiajing dragon bowl of comparable size and form, decorated with dragons among lotus scrolls above a *ruyi* band sold four times at Christie's, most recently in London, 11th July 2006, lot 117; and another slightly smaller example with dragons and lotuses above a band of formal lappets, sold in our Hong Kong rooms, 4th April 2012, lot 3161.

Bowls of this voluptuous form and size are also attested decorated with other auspicious imperial designs. Compare another blue-and-white Jiajing example of this form and size decorated with phoenixes and flower scrolls above a *ruyi* band, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, vol. II, Hong Kong, 2000, pl. 142.

此件青花盌尺寸宏碩，御用設計，十分罕見。可參考一例風格相近之器，原為林原一郎舊藏，後於2012年10月9日售於香港蘇富比，編號3063。另見一件萬曆款青花雲龍趕珠紋盌，雖尺寸略小，現藏於上海博物館，著錄於《明代官窯瓷器》，上海，2007年，圖版1-84。
亦可比較一件形式與尺寸相近之嘉靖朝龍紋盌，器身飾龍穿纏枝蓮花，下緣飾以如意頭邊飾，曾數度於佳士得拍場出現，最近一次為2006年7月11日倫敦佳士得，編號117。另見一例略小之嘉靖青花盌，飾龍穿蓮紋，足部下飾變形蓮瓣紋，售於香港蘇富比，2012年4月4日，編號3161。

此外，亦可參考一例相同器形與尺寸，惟飾其他吉祥紋飾之嘉靖青花大盌，其盌壁繪鳳穿花卉纏枝紋，足下飾如意頭邊飾，現藏北京故宮博物院，著錄於《故宮博物院藏文物珍品大系．青花釉裡紅（下）》，香港，2000年，圖版142。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

126

A rare large iron-red 'dragon' bowl, Mark and period of Jiajing | 明嘉靖 礬紅彩雙龍戲珠紋大盌 《大明嘉靖年製》款

Estimate:60,000 - 90,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A rare large iron-red 'dragon' bowl
Mark and period of Jiajing

the base with a six-character mark in underglaze blue within a double circle

Diameter 31.5 cm, 12⅜ in.

Marchant 100 ans, de Jiajing à Wanli
Rare grand bol en porcelaine émaillée rouge de fer à décor de dragon, marque et époque Jiajing

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馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 礬紅彩雙龍戲珠紋大盌 《大明嘉靖年製》款

PROVENANCE

Collection of Mrs. B. Z. Seligman (1883-1965).
Sotheby's London, 11th May 1954, lot 48.
Collection of R. F. A. Riesco, London.
Sotheby's London, 23rd June 1970, lot 48.
Collection of Nicolas de la Mare Thompson (1928-2010).

B. Z. Seligman(1883-1965)收藏
倫敦蘇富比，1954年5月11日，編號48
R. F. A. Riesco收藏，倫敦
倫敦蘇富比，1970年6月23日，編號48
Nicolas de la Mare Thompson(1928-2010)收藏

CATALOGUE NOTE

Bowls of this size and decoration are exceptionally rare, preserved in some of the world's most important collections. Compare a closely related but damaged example preserved in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang gu taoci ciliao xuancui / Selection of Ancient Ceramic Material from the Palace Museum*, vol. I, Beijing, 2005, pl.156; another with the fifth claw effaced from the collection of Nancy and Ira Koger, illustrated in John Ayers, *Chinese Ceramics. The Koger Collection*, New York, 1985, pl. 79, later in the Meiyintang Collection, included in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 1994, pl. 1686; a third in the Idemitsu Museum of Arts, Tokyo, in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 195, included in the collection's exhibition at the Seattle Museum of Art, *In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics*, Seattle Museum of Art, Seattle, 1988, cat. no. 46; a fourth example sold at Christie's London, 16th December 1981, lot 159; and a fifth sold in our Hong Kong rooms, 8th October 2010, lot 2682.

Prototypes of this extraordinary iron-red variety have been attributed to the Chenghua period and excavated from the waste heaps of the Ming imperial kilns at Jingdezhen; see an example included in *Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen*, Yan-Huang Art Museum, Beijing, 1999, pl. 317.

此礬紅彩雙龍戲珠盌其紋飾及尺寸極為罕見，僅存於世界重要公私典藏之中。可參考一例但品相略損，現藏北京故宮博物院，著錄於《故宮博物院藏古陶瓷資料選粹》，卷一，北京，2005年，圖版156；另見一例來源為 Nancy 與 Ira Koger 伉儷舊藏者，龍之第五爪經刻意磨除，著錄於 John Ayers 編，《Chinese Ceramics. The Koger Collection》，紐約，1985年，圖版79，後入玫茵堂收藏，見 康蕊君，《玫茵堂中國陶瓷》，卷四，倫敦，1994年，圖版1686；另有一例藏於東京出光美術館，見《出光美術館藏品圖錄：中國陶磁》，東京，1987年，圖版195，並展於西雅圖藝術博物館「In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics」展覽，西雅圖，1988年，編號46；又

可參考一例售於倫敦佳士得，1981年12月16日，編號159；以及另一例售於香港蘇富比，2010年10月8日，編號2682。

此類礬紅彩品式之原型，可追溯至成化時期，並曾於景德鎮御窯廢料堆中出土。參見一例著錄於《景德镇出土元明官窯瓷器展》，炎黃藝術館，北京，1999年，圖版317。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

127

A very large blue and white 'boys' fish bowl, Mark and period of Jiajing | 明嘉靖 青花嬰戲圖大缸 《大明嘉靖年製》款

Estimate:50,000 - 70,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A very large blue and white 'boys' fish bowl
Mark and period of Jiajing

the underside of the rim with a horizontal six-character mark in underglaze blue

Diameter 78 cm, 30¾ in.

____

Marchant 100 ans, de Jiajing à Wanli
Grand bassin en porcelaine bleu blanc à décor d'enfants, marque et époque Jiajing

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花嬰戲圖大缸 《大明嘉靖年製》款

PROVENANCE

Hirano Kotoken, Tokyo, September 1997.
S. Marchant & Son, London.
Collection of Bruce Dayton and Ruth Stricker Dayton.
Sotheby's New York, 21st September 2021, lot 87.

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Hirano Kotoken，東京，1997年9月
馬錢特，倫敦
Bruce (1918-2015) 及Ruth Stricker (1935-2020)代頓伉儷收藏
紐約蘇富比，2021年9月21日，編號87

EXHIBITION

Two Hundred Years of Chinese Porcelain 1522-1722, Marchant, London, 1998, cat. no.6, pp.16-17.

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《 Two Hundred Years of Chinese Porcelain 1522-1722》，馬錢特，倫敦，1998年，編號6，頁16-17

CATALOGUE NOTE

The present fishbowl is impressive for its large size and animated design of playful boys painted in striking underglaze blue. Vessels of these dimensions were especially difficult to produce, as explained by R.L. Hobson in *The Wares of the Ming Dynasty,* London, 1923, pp 19 and 110, where he notes that such vessels needed up to nine days of firing and that Imperial potters were driven to despair, since many pieces consistently failed to come out perfectly year after year.

A similar vessel is illustrated in *Enlightening Elegance: Imperial Porcelain of the mid to late Ming, the Huaihaitang Collection,* Hong Kong, 2013, pl. 57, with the boys in a more lush setting. Two examples in the Shanghai Museum, Shanghai, one painted with dragons and the other with Buddhist lions, are published in Lu Minghua, *Shanghai bowuguan cangpin yanjiu daxi: Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pls 3-84 and 3-85. A Jiajing mark and period fishbowl with a continuous scene of a lotus pond was sold at Christie's London, 10th July 2006, lot 118.

此件巨型青花缸，通體繪以生動嬰戲圖，構圖繁密、筆意靈動，尤為引人注目。其器形碩大，製作難度極高，為明代景德鎮御窯燒造技藝之集大成者。據 R.L. Hobson 於《The Wares of the Ming Dynasty》，倫敦，1923年，頁19及110頁所述，此類大型器物需經長達九日之燒製，過程艱鉅，成品率極低，御窯工匠年年嘗試，往往難得完美之作，堪稱技藝與毅力之挑戰。

可參考一例類似題材之青花魚缸，藏於《機暇明道: 懷海堂藏明代中晚期官窰瓷器》，香港，2013年，圖版57，所繪嬰戲場景園林秀麗。另見上海博物館所藏兩件大型青花缸，一飾雲龍紋，一飾佛獅紋，分別著錄於陸明華編，《上海博物館藏品研究大系·明代官窯瓷器》，上海，2007年，圖版3-84與3-85。此外，另可比一例嘉靖款蓮池紋青花魚缸，曾售於倫敦佳士得，2006年7月10日，編號118。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

128

A blue and white 'bird and flower' bowl, Mark and period of Jiajing | 明嘉靖 青花花鳥紋盌 《大明嘉靖年製》款

Estimate:30,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A blue and white 'bird and flower' bowl
Mark and period of Jiajing

the base with a six-character mark in underglaze blue within a double circle

Diameter 13.4 cm, 5¼ in.

Marchant 100 ans, de Jiajing à Wanli
Bol en porcelaine bleu blanc à décor d'oiseaux et de fleurs, marque et époque Jiajing

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馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花花鳥紋盌 《大明嘉靖年製》款

PROVENANCE

Collection of R. F. A. Riesco, London.
Sotheby's London, 11th December 1984, lot 329.
Spink & Son Ltd., London.
Collection of Mr. Soudavar.

R. F. A. Riesco收藏，倫敦
倫敦蘇富比，1984年12月11日，編號329
Spink & Son Ltd.，倫敦
Soudavar 先生私人珍藏

CATALOGUE NOTE

Similar extant examples of this playful design reliably date the present bowl to the very end of the Jiajing reign, ca. 1560s. Compare a closely related bowl featuring a very similar design of birds and flowering branches, dated by cyclical mark in accordance with 1566, sold twice in our New York rooms, most recently 23rd September 2020, lot 515; and a Jiajing dish of similar design, dated in accordance with 1561, now preserved in the Metropolitan Museum of Art, New York (accession no. 1991.253.48).

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

129

A blue and white 'lotus' bowl, Mark and period of Jiajing | 明嘉靖 青花蓮塘圖盌《大明嘉靖年製》款

Estimate:15,000 - 25,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A blue and white 'lotus' bowl
Mark and period of Jiajing

the base with a six-character mark in underglaze blue within a double circle

Diameter 13 cm, 5⅛ in.

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Marchant 100 ans, de Jiajing à Wanli
Bol en porcelaine bleu blanc à décor de lotus, marque et époque Jiajing

———————————————————————————

馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花蓮塘圖盌《大明嘉靖年製》款

PROVENANCE

Mallett, London, December 1933, as recorded in the RHRP ledger.
The Reginald and Lena Palmer Collection, no. 300.
Christie's Hong Kong, 12th December 2024, lot 1537.

———————————————————————————

Mallett，倫敦，1933年12月，載於RHRP ledger
雷金納德暨莉娜．帕默伉儷珍藏，編號300
香港佳士得，2024年12月12日，編號1537

CATALOGUE NOTE

Compare an identical bowl from the Huaihaitang Collection, illustrated in *Eternal Enlightenment: The Virtual World of Jiajing Emperor*, The Hong Kong Museum of Art, 2023, p. 418-419, cat. no. 226; and a very closely related bowl with a differing foot design, sold at Christie's New York, 2nd December 1989, lot 285A.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

130

A rare blue and white multi-spouted 'fish' vase, Mark and period of Jiajing | 明嘉靖 青花魚藻紋六管花插 《大明嘉靖年製》款

Estimate:80,000 - 120,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A rare blue and white multi-spouted 'fish' vase
Mark and period of Jiajing

of globular form, resting on a straight foot and set with six short cylindrical spouts above, vibrantly painted with carp swimming amidst lotus blooms, leaves, waterweed, and other aquatic plants, a border of peach and flower sprays surrounding a stylized radiating *lingzhi* medallion at the top, each spout painted with a scrolling floral arabesque, the recessed base with a six-character mark in underglaze blue within a double circle, wood stand (2)

Diameter 10.8 cm, 4¼ in.

____

Marchant 100 ans, de Jiajing à Wanli
Vase en porcelaine bleu blanc à décor de poissons, marque et époque Jiajing

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花魚藻紋六管花插 《大明嘉靖年製》款

PROVENANCE

Christie's London, 9th June 1997, lot 70 (part lot).
Marchant, London, 31st March 1999.
Collection of Bruce (1918-2015) and Ruth Stricker (1935-2020) Dayton.
Sotheby's New York, 21st September 2021, lot 85.

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倫敦佳士得，1997年6月9日，編號70（其一）
馬錢特，倫敦，1999年3月31日
Bruce (1918-2015) 及Ruth Stricker (1935-2020)代頓伉儷收藏
紐約蘇富比，2021年9月21日，編號85

EXHIBITION

Two Hundred Years of Chinese Porcelain 1522-1722, S. Marchant & Son, London, 1998, cat. no. 9.

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《Two Hundred Years of Chinese Porcelain 1522-1722》，馬錢特，倫敦，1998年，編號9

CATALOGUE NOTE

Similar vases or 'joss-stick holders' of this intricate form and lively decoration are rare. Compare a closely related example of *wan fu xiu tong* mark, also bought by Marchant, sold in our Hong Kong rooms, 20th November 1984, lot 322.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

131

A fine yellow-glazed dish, Mark and period of Jiajing | 明嘉靖 黃釉盤《大明嘉靖年製》款

Estimate:12,000 - 20,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A fine yellow-glazed dish
Mark and period of Jiajing

the base with a six-character mark in underglaze blue within a double circle

Diameter 14.7 cm, 5¾ in.

____

Marchant 100 ans, de Jiajing à Wanli
Plat en porcelaine émaillée jaune, marque et époque Jiajing

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 黃釉盤 《大明嘉靖年製》款

PROVENANCE

T. Edo Inouye and Son, Tokyo, circa 1995.

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T. Edo Inouye and Son，東京，約1995年

CATALOGUE NOTE

Compare a similar dish, from the collection of Mr Lawrence W. T. Chan, illustrated in *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong Museum of History, Hong Kong, 2015, p. 161, cat. no. 112.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

132

A yellow-ground underglaze-blue 'crane' dish, Mark and period of Jiajing | 明嘉靖 黃地青花雲鶴紋盤 《大明嘉靖年製》款

Estimate:12,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A rare yellow-ground underglaze-blue 'crane' dish
Mark and period of Jiajing

the base with a six-character mark in underglaze-blue

Diameter 13.8 cm, 5½ in.

____

Marchant 100 ans, de Jiajing à Wanli
Coupelle en porcelaine émaillée bleu sur fond jaune à décor de grues, marque et époque Jiajing

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 黃地青花雲鶴紋盤 《大明嘉靖年製》款

PROVENANCE

Collection of Stephen Junkunc III (1905-1978).
Christie's New York, 21st September 1995, lot 185 (one of a pair).
Sotheby's New York, 20th March 2019, lot 501 (one of a pair).

____

瓊肯三世（1905-1978年）收藏
紐約佳士得1995年9月21日，編號185（一對之一）
紐約蘇富比2019年3月20日，編號504（一對之一）

CATALOGUE NOTE

Compare an identical dish, given by S. M. Franck & Co. in 1910, is in the collection of the Victoria and Albert Museum (accession no. C.92-1910), illustrated on the Museum's website.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

133

A yellow-ground underglaze-blue 'lotus' double-gourd vase, Mark and period of Jiajing | 明嘉靖 黃地青花纏枝蓮紋葫蘆瓶 《大明嘉靖年製》款

Estimate:50,000 - 80,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A yellow-ground underglaze-blue 'lotus' double-gourd vase
Mark and period of Jiajing

the base with a six-character mark in underglaze blue within a double circle

Height 18.8 cm, 7⅜ in.

____

Marchant 100 ans, de Jiajing à Wanli
Vase double-gourde en porcelaine émaillée bleu sur fond jaune à décor de lotus, marque et époque Jiajing

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 黃地青花纏枝蓮紋葫蘆瓶 《大明嘉靖年製》款

PROVENANCE

Collection of W. A. Evill (1890-1963)
Sotheby's London, 16th-17th December 1980, lot 634.
Hong Rui Tang Collection.
Sotheby's London, 5th December 1995, lot 406 (cover lot).
Eskenazi Ltd, London.
Marchant, London, 31st March 1999.
Collection of Bruce (1918-2015) and Ruth Stricker (1935-2020) Dayton.
Sotheby's New York, 21st September 2021, lot 83.

____

W. A. Evill (1890-1963) 收藏
倫敦蘇富比，1980年12月16-17日，編號634
泓瑞堂收藏
倫敦蘇富比，1995年12月5日，編號406
埃斯肯納齊，倫敦
馬錢特，倫敦，1999年3月31日
Bruce (1918-2015) 及Ruth Stricker (1935-2020)代頓伉儷收藏
紐約蘇富比，2021年9月21，編號83

EXHIBITION

Two Hundred Years of Chinese Porcelain 1522-1722, S. Marchant & Son, London, 1998, cat. no. 1.

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《Two Hundred Years of Chinese Porcelain 1522-1722》，馬錢特，倫敦，1998年，編號1

CATALOGUE NOTE

Carried by Daoist immortals, double-gourds were believed to contain elixirs of immortality. As such, vases in this form are closely associated with Daoism and reflect the Jiajing Emperor's devotion to the religion. Compare a closely related vase of this type preserved in the Metropolitan Museum of Art, New York (accession no. 91.1.379), illustrated by Suzanne G. Valenstein in *Oriental Ceramics. The World's Greatest Collections*, vol. 11: *Metropolitan Museum of Art*, Tokyo, 1981, col. pl. 21; and another sold twice in our London rooms, on 17th December 1980, lot 634, and again on 5th December 1995, lot 406.

For a variation of this vase with iron-red blossoms, compare a pair in the British Museum, London, illustrated in Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum,* London, 2001, pls 9:88 and 9:89; and another, with analogous decoration and additional iron-red, is illustrated in *Oriental Ceramics. The World's Greatest Collections*, vol. 6: *Percival David Foundation of Chinese Art*, Tokyo, 1982, col. pl. 41.

葫蘆在道教文化中意義非凡，常為神仙所持，被認為內藏長生不老之仙丹。故而，葫蘆形器皿與道教淵源深厚，亦反映出嘉靖皇帝對道教的虔誠信仰。紐約大都會藝術博物館藏有一件相類型的葫蘆瓶（館藏編號91.1.379），曾由 Suzanne G. Valenstein 著錄於《東方陶瓷全集》卷11，《紐約大都會藝術博物館》，1982年，圖版21。另有一例於倫敦蘇富比拍場兩度釋出，分別為1980年12月17日，拍品編號634，以及1995年12月5日，拍品編號406。

英國大英博物館亦藏有一對礬紅彩花卉紋葫蘆瓶，著錄於 Jessica Harrison-Hall 編《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，圖版9:88與9:89。另見一例飾以礬紅彩紋飾相似者，錄於Medley 著錄於《東方陶瓷全集》卷6，1982年，《大維德基金會中國藝術珍藏》，圖版41。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

134

A pair of wucai 'Zhang Tianshi' dishes, Marks and period of Wanli | 明萬曆 五彩「張天師斬五毒」圖盤一對 《大明萬曆年製》款

Estimate:20,000 - 30,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A pair of wucai 'Zhang Tianshi' dishes
Marks and period of Wanli

the base of each with a six-character mark in underglaze blue within double circle (2)

Diameter of larger 14.3 cm, 5⅝ in.

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Marchant 100 ans, de Jiajing à Wanli
Paire de coupes en porcelaine wucai à décor de personnage Zhang Tianshi, marques et époque Wanli

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明萬曆 五彩「張天師斬五毒」圖盤一對 《大明萬曆年製》款

PROVENANCE

Ehime Bunkakan, Japan.
Christie's New York, 22nd – 23rd September 2022, lot 907.

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愛媛文華館, 日本
紐約佳士得，2022年9月22-23日，編號907

CATALOGUE NOTE

This rare pair of *wucai* dishes depicts the Daoist immortal Zhang Tianshi, also known as Zhang Daoling, seated on the back of a tiger with a sword raised in one hand. The scene is set within a landscape featuring a pine tree, flowering branches, rocky elements, and clouds, reflecting traditional Daoist imagery and natural motifs.

The cavetto is decorated with a series of creatures, including a snake, centipede, toad, and yellow-winged wasp, interspersed with floral branches and foliage. These creatures are symbolic of the traditional "Five Poisons" in Daoist iconography, intended to ward off evil. The underside of each dish is decorated with underglaze blue leaves and lizards, with one dish also featuring an additional iron-red scorpion.

The combination of Daoist imagery and auspicious symbols gives these dishes notable artistic and cultural significance. A closely related example is preserved in the collection of the Shanghai Museum and can be found in its online database (object ID: CI00051607).

此對五彩盤描繪了道教仙人張天師（又名張道陵）騎虎持劍的場景。張天師坐於虎背，手持寶劍，背景為松樹、花枝、奇石及雲彩，展現出典型的道教元素與自然景致。

盤壁內圈裝飾有蛇、蜈蚣、蟾蜍與黃翅胡蜂等圖案，這些動物與花枝葉片相間，反映了道教中「五毒」的傳統符號，具有辟邪的寓意。盤底則以青花繪製葉片及蜥蜴，一件盤底另加繪有礬紅蝎子。

此對盤的裝飾，結合了道教圖像和吉祥符號，具有獨特的藝術與文化價值。上海博物館亦藏有一件相似的例品，可在其線上典藏資料庫中查閱（館藏編號：CI00051607）。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

135

A rare wucai 'antiques' bowl, Mark and period of Wanli | 明萬曆 五彩博古紋盌 《大明萬曆年製款》

Estimate:20,000 - 30,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A rare wucai 'antiques' bowl
Mark and period of Wanli

the base with a six-character mark in underglaze blue within double circle

Diameter 19.5 cm, 7⅝ in.

Marchant 100 ans, de Jiajing à Wanli
Coupe en porcelaine wucai à décor des cent antiques, marque et époque Wanli

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馬錢特百年精萃：嘉靖至萬曆明瓷
明萬曆 五彩博古紋盌 《大明萬曆年製款》

PROVENANCE

Collection of Ninomiya Kaneichi (1898–1996).
Ehime Bunkakan, Imabari, prior to 1955.
Christie's New York, 22nd – 23rd September 2022, lot 906.

二宮兼一（1898-1996）收藏
愛媛文華館，今治市，1955年前入藏
紐約佳士得，2022年9月22-23日，編號906

CATALOGUE NOTE

This rare *wucai* deep bowl, with its gently flared rim, reflects the Wanli period's interest in vibrant polychrome decoration, auspicious symbolism, and antiquarian themes. The exterior is painted with three iron-red stands, each bearing a selection of antique objects—including vases, ewers, and jardinières—enamelled in aubergine, yellow, and green. These are interspersed with jardinières painted in underglaze blue and filled with ornamental rocks and foliage. The composition is framed at the top by a wide border of ruyi-heads, clouds, and beribboned jewels—motifs often associated with Daoist iconography and auspicious meaning.

The interior is centred with a medallion depicting a five-clawed dragon in underglaze blue and iron red, encircling a flaming pearl. This classic imperial motif is closely associated with authority, protection, and cosmic order.

Compare a closely related example preserved in the National Palace Museum, Taipei (accession no. *gu ci* 003946), illustrated on the Museum's website; and another from the collection of R.F.A Riesco (1877-1964), sold at Christie's Hong Kong, 27th November 2013, lot 3121.

此件五彩深腹碗，口沿外撇，展現萬曆朝對色彩運用、吉祥紋飾與仿古題材的興趣。外壁以礬紅描繪三座博古台，上置瓶、壺、盆景等古器，分別以紫釉、黃釉及綠釉描繪，色彩明快，錯落有致。其間穿插以青花繪製的花盆，內飾奇石與花葉，構圖靜謐而富層次。碗口下緣繞以一圈如意雲頭、祥雲與纏帶寶飾紋，屬道教常見圖案，寓意吉祥、長壽與護佑。碗心以青花及礬紅繪一團龍紋，五爪帝龍盤旋追逐火珠，象徵皇權、守護與天地秩序。

比較一件幾乎相同之例，現藏於臺北國立故宮博物院（館藏編號：故瓷003946），印證此類器物之宮廷屬性與製作水準、以及R.F.A Riesco所藏的一件，售於香港佳士得，2013年11月27日，編號3121。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

136

A wucai 'dragon' square zun-form vase, Mark and period of Wanli | 明萬曆 五彩龍紋方尊《大明萬曆年製》款

Estimate:35,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A wucai 'dragon' square zun-form vase
Mark and period of Wanli

the underside of the rim with a six-character mark in underglaze blue within a rectangular cartouche

Height 34.5 cm, 13⅝ in.

Marchant 100 ans, de Jiajing à Wanli
Vase quadrangulaire de forme zun en porcelaine wucai à décor de dragon, marque et époque Wanli

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馬錢特百年精萃：嘉靖至萬曆明瓷
明萬曆 五彩龍紋方尊《大明萬曆年製》款

PROVENANCE

Collection of Michel Duchange, Paris.

Michel Duchange收藏，巴黎

CATALOGUE NOTE

This rare imperial vase is of archaic square *zun* form, with upright galleried rim, recessed moulded foot, and four animal-mask handles applied at each corner in high relief, recalling ancient bronze ritual vessels. Each of the four facets is decorated in a vibrant wucai palette, combining underglaze blue with iron-red, green, and yellow enamels. The panels are each centred with a five-clawed dragon shown in flight amidst flowering branches—morning glory, prunus, aster, and peony—emerging above cresting waves. A keyfret band encircles the shoulder, and the rim bears a six-character Wanli reign mark written in a single horizontal line.

The vase reflects the Wanli court's interest in archaism through form, while also embracing polychrome surface decoration with auspicious motifs. The successful execution of the square shape, integrated with relief modelling and enamel painting, highlights the technical complexity of late Ming imperial porcelain. Examples of this form and decoration are extremely rare.

A closely related vase from the Ise Foundation was exhibited in *Chefs-d'œuvre de la Collection Ise*, Musée Guimet, Paris, 2017, and illustrated in the accompanying catalogue, pp 150–151, cat. no. 52. Compare also an almost identical vase from a Japanese collection published in *A Jiajing and Wanli Exhibition*, Mayuyama & Co., Tokyo, 2016, pp 46–49; and a related vase of the same form, painted in underglaze blue and later redecorated in lacquer, in the British Museum, London, illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 340, cat. no. 11:169.

此件罕見的宮廷用瓶為仿古方尊式造型，口沿直立呈闌額式，方形圈足內斂凹入，四角貼飾高浮雕獸面耳，形制仿自青銅禮器。四面分別以釉下青花結合彩釉（礬紅、綠、黃）裝飾，主體圖案為五爪飛龍盤旋於牽牛、梅花、紫菀及牡丹等花枝間，花卉自翻湧海水中生發而出。肩部一圈飾回紋，口沿橫書「大明萬曆年製」六字款。

此瓶體現萬曆朝宮廷對仿古造型的審美興趣，並融合多彩釉飾與吉祥圖案。方形器身結合高浮雕與彩繪技術，燒製難度極高，顯示晚明御用瓷器工藝的高度成熟。具此造型與裝飾風格的作品傳世極罕。

可參考法國伊勢基金會舊藏一例，曾展於巴黎吉美博物館2017年「伊勢收藏精品展」（*Chefs-d'œuvre de la Collection Ise*），並著錄於展覽圖錄編號52，頁150–151。另見一件舊日本收藏之完全相同器例，出版於東京前田公司《嘉靖與萬曆展覽》，2016年10月，頁46–49。亦有一件相似造型之器物，通體青花裝飾，後經髹漆改彩，現藏大英博物館，著錄於 Jessica Harrison-Hall 編《大英博物館明代瓷器》，2001年，編號11:169，頁340。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

137

An extremely fine and rare wucai 'dragon and phoenix' winecup, Mark and period of Longqing | 明隆慶 五彩龍鳳紋酒盃 《大明隆慶年製》款

Estimate:150,000 - 200,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
An extremely fine and rare wucai ‘dragon and phoenix' winecup
Mark and period of Longqing

the base with a six-character mark in underglaze blue within a double rectangle
Double Japanese soft wood box (3)

Diameter 6.2 cm, 2½ in.

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Marchant 100 ans, de Jiajing à Wanli
Rare coupe en porcelaine wucai à décor de dragon et de phénix, marque et époque Longqing

____

馬錢特百年精萃：嘉靖至萬曆明瓷
明隆慶 五彩龍鳳紋酒盃 《大明隆慶年製》款

PROVENANCE

Collection of the Akaboshi Clan (by repute).
Collection of Shoan Komori (1901-1989).
Collection of Kojiro Ishiguro (1916-1992), Tokyo.
Tokyo Art Club Auction, Tokyo, 8th April 2023.
Lyan Arts, Tokyo.

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Akaboshi家族珍藏（據傳）
Shoan Komori(1901-1989)收藏
Kojiro Ishiguro(1916-1992)收藏，東京
東京美術俱楽部，東京，2013年4月8日
利菴藝廊，東京

LITERATURE

Lyan Collection 2023, Tokyo, 2023, cat. no. 10.

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《Lyan Collection 2023》，東京，2023年，編號10

CATALOGUE NOTE

The Emperor’s Winecup

Porcelain wares from the fleeting six-year reign of Emperor Muzong of Ming – the Longqing Emperor – are among the most elusive and sought-after pieces ever produced at the imperial kilns of Jingdezhen.

Although the brevity of the Longqing reign begins to explain the rarity of these treasures, other historical factors also severely limited the scale of porcelain production and contributed to the extraordinary importance and legacy of Longqing wares. Although the Longqing reign was short, it was far from uneventful. Plagued by severe floods and earthquakes throughout the 1560s and 1570s, and a particularly devastating fire in 1571, the imperial kilns of Jingdezhen were forced to severely limit production throughout much of the early 1570s, rolling back on the enormous levels of production required in the preceding decades. As such, pieces successfully fired bearing the coveted reign mark of the period – *Da Ming Longqing nian zao* (Made in the Longqing reign of the Great Ming Dynasty) – are exceedingly rare.

While the Longqing Emperor would also eventually succumb to the excesses of imperial life, his reign was generally typified by a fresh sense of order, progress and stability in contrast to the erratic and corrupt decline of the late Jiajing (1522-1566). Restoring the administrative state after his father’s reclusion, expelling corrupt officials from the court, reopening foreign trade and negotiating peace with Mongols to the north, the Longqing Emperor and his court established a harmony and peace in the capital that would endure long after his untimely death.

This harmony is perhaps no better represented than by the present cup. Featuring a phoenix and dragon swirling playfully among lush foliage, the cup’s design represents the pinnacle of elegance and balance. While dragons typically represent masculine *yang* energy and power, the phoenix – their foil – embodies the female *yin* force of grace and calm and lend the cup an ineffable sense of balance. This iconographic

combination of the five-clawed dragon and phoenix has also long been inextricably linked with the Emperor and his empresses. Representing a prosperous and auspicious reign, sanctioned by heaven, the use of these images by commoners was strictly proscribed by the Ming legal codes, and further confirms the piece's imperial origins.

To date, no other cups of this extraordinary design appear to survive and only five others are comparable. Indeed, among surviving Longqing cups, no more than three examples of any individual design appear to have been identified, implying that each may have been commissioned as an individual set for the Emperor's personal use. Compare three Longqing cups featuring iron red dragons between two bands of underglaze blue: a pair, still preserved in the National Palace Museum, Taipei (accession nos *Gu ci* **002435** and **002436**), one of which is illustrated in *Minji Meihin Zuroku* [Illustrated catalogue of important Ming porcelains. Jiajing, Longqing and Wanli], vol. III, Tokyo, 1978, pl. 54; and a single cup from the collection of Sir Percival David, now preserved in the British Museum, London (accession no. PDF.765), included in the *Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 2006, p. 37, cat. no. 765. Compare two further examples – presumably also once a pair – decorated in a polychrome palette of red, turquoise and underglaze blue, with the fifth claw of each dragon intentionally effaced: the first, preserved in the Umezawa Kinenkan, Tokyo, illustrated in *Yuan and Ming Porcelain from the Collection of the Umezawa Memorial Museum*, MOA Art Museum, Atami, 1992, cat. no. 42; and the second sold in our Hong Kong rooms, 7th May 2025, lot 3659.

While these surviving cups each feature similar dragon designs and share the *nianzao* mark of the present, no known examples begin to compare in terms of the fineness of its form and excellence of its enameling. Revived by his father after a century of neglect, *wucai* (lit. 'five colour') enameling appears to have been a favourite of the Longqing Emperor and is expertly applied here to highlight the vivacity and serenity of the imperial design. Thoughtfully painted in an austere yet playful manner, the *wucai* enamels have been fired with exceptional temperature control to produce a vibrant polychrome scene that still glows after centuries of treasured ownership. While *wucai* dragon-and-phoenix designs would become a mainstay of Wanli period (1573-1620) production, comparable examples from the Jiajing reign are rare and almost unheard of in the Longqing. Compare a possible prototype of this *wucai* cup design of Jiajing mark and period – also seemingly unique – from the collections of Mr. and Mrs. Alfred Clark, R.H.R Palmer and Meiyintang, sold in our Hong Kong rooms, 3rd April 2012, lot 30; and a rare set of *wucai* dishes of Longqing mark and period featuring two confronting dragons, including one from the Paget Collection in the British Museum, London, illustrated in Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, cat. no. 10:8, in which the author attributes all known examples to a single "series commissioned by the Longqing emperor, probably for serving food."

此件明隆慶五彩龍鳳紋酒盃，底署《大明隆慶年製》楷書款，為景德鎮御窯於明穆宗（即隆慶帝，1567–1572年）短暫六年在位期間所製，展現一代帝王與宮廷工藝並世罕見之結晶，彌足珍貴。

隆慶瓷器之稀有，固與其朝代之短促有關，但更深層之緣由，尚包括一系列嚴峻之歷史因素，導致景德鎮御窯於隆慶初年產量大幅削減。明世宗（嘉靖帝）晚年政治腐敗，天災頻仍，景德鎮於1560至1570年代接連遭洪水、地震與火災侵襲，尤以1571年之大火重創窯務。宮廷需求急遽減少，導致隆慶年款瓷器存世極為罕見。

然隆慶朝雖短，卻非無政績。相對於父帝嘉靖之離世恍惚，隆慶帝即位後迅速整頓朝政，整肅官僚、恢復對外貿易、與北方蒙古議和，為萬曆初年奠定基礎。這種政治上的協和與中正，亦可於此酒盃之造型與圖案中見出。盃身繪以五彩釉繪龍鳳穿梭於花葉之間，動靜相宜，象徵陰陽調和。龍為陽剛、權威之象徵，鳳為陰柔、祥瑞之化身，合而為飾，自古為帝后象徵，並依《大明律》規定，嚴禁庶民擅用。

此類圖案之五彩瓷酒盃存世罕見，目前僅見五件風格相近之例，皆屬孤品或成對者不逾三組，推測為帝王御用

之特別成組委燒。可參比較：兩件飾釉裡紅雙龍紋，下承青花雙圈之酒盃，現藏台北國立故宮博物院（故瓷002435與002436），其中一件著錄於《明磁名品図録》，卷3，東京，1978年，圖版54；及大衛爵士舊藏之單件酒盃，今藏大英博物館（藏品編號PDF.765），見《Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art》，倫敦，2006年，頁37，編號765。另有兩件應為成對者之五彩龍盃，採紅、松石綠與青花彩料繪製，然第五爪刻意磨除，今分別藏東京梅澤紀念館，載於《梅澤紀念館所藏：中國．元明の陶磁》，MOA美術館，1992年，編號42）及香港蘇富比，2025年5月7日，編號3659。

然而，上述諸例無一可比於本盃之器型優雅與彩繪之精緻。本盃所用之五彩釉技法，復興自嘉靖朝之宮廷喜好，於隆慶年間更臻爐火純青。其繪飾筆觸洗練，色彩層次分明，窯溫控制得宜，歷經數世紀仍光彩照人，堪稱五彩瓷中之翹楚。類似龍鳳五彩設計於萬曆朝日益普遍，惟嘉靖者亦屬罕見，而隆慶朝例則更為稀有。可參考一件嘉靖年製，或為本器設計原型之五彩龍鳳酒盃，原屬Alfred Clark伉儷、R.H.R. Palmer與玫茵堂舊藏，售於香港蘇富比，2012年4月3日，編號30；另見一組隆慶年款雙龍對峙之五彩盤，其中一例為大英博物館Paget舊藏，見 Jessica Harrison-Hall，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，編號10:8，作者推斷其屬隆慶皇帝委製之同一系列，專供御膳用器。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

138

A rare wucai 'dragon' foliate box and cover, Mark and period of Wanli | 明萬曆 五彩龍紋菱花式蓋盒 《大明萬曆年製》款

Estimate:15,000 - 25,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A rare wucai 'dragon' foliate box and cover
Mark and period of Wanli

the base of the box with a six-character mark in underglaze blue within a double circle

Diameter 15 cm, 5⅞ in.

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Marchant 100 ans, de Jiajing à Wanli
Boîte couverte en porcelaine wucai à décor de dragon, marque et époque Wanli

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馬錢特百年精萃：嘉靖至萬曆明瓷
明萬曆 五彩龍紋菱花式蓋盒 《大明萬曆年製》款

PROVENANCE

English Private Collection, discovered at a farmhouse in East Anglia.

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英國私人收藏，發掘於東盎格利亞區域農莊

CATALOGUE NOTE

Compare a similar box and cover in blue and white, from the Percival David Foundation of Chinese Art preserved in the British Museum, London (accession no. PDF,B.616), illustrated in Stacey Pierson, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art*, London 2004, cat. no. B616; and another related 'figural' example in the Idemitsu Museum, Tokyo, published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, cat. no. 201.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

139

A wucai 'qilin' saucer dish, Mark and period of Wanli | 明萬曆 五彩麒麟獻寶小盤 《大明萬曆年製》款

Estimate:15,000 - 25,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A wucai 'qilin' saucer dish
Mark and period of Wanli

the base with a six-character mark in underglaze blue within a double circle
Japanese wood box (2)

Diameter 10.8 cm, 4¼ in.

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Marchant 100 ans, de Jiajing à Wanli
Assiette en porcelaine wucai à décor de qilin, marque et époque Wanli

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馬錢特百年精萃：嘉靖至萬曆明瓷
明萬曆 五彩麒麟獻寶小盤 《大明萬曆年製》款

PROVENANCE

Japanese private family collection, Osaka.
Daisho, Tokyo, June 2017.

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日本私人收藏，大阪
Daisho，東京，2017年6月

CATALOGUE NOTE

This rare imperial saucer dish is distinguished by the lively depiction of an iron-red qilin at the centre, depicted with head raised in a proud stance, bearing a ceremonial lantern, fluttering banners and a tiered canopy on its back—all auspicious motifs symbolising the arrival of virtue and enlightened rule. The mythical beast is surrounded by beribboned treasures and ruyi-shaped clouds, emblems of blessing and authority. The rim is adorned with a finely composed scrolling green branch bearing eight evenly spaced floral blooms, creating a harmonious contrast between the rhythmic border and the animated centre. The underside continues the decorative theme with further lanterns, banners and auspicious objects.

Compare a similar dish preserved in the collection of the National Museum of China, Beijing, attesting to the imperial quality and rarity of such pieces; and another closely related example, sold in our Hong Kong rooms from the collection of Roger Pilkington (1928-69), 5th April 2016, lot 49.

本小盤中心描繪一鐵紅色麒麟昂首挺立，背負宮燈、彩幡及懸掛華蓋，寓意祥瑞降臨、太平有象。麒麟行於如意雲氣與綬帶寶物之間，象徵福祿壽喜與帝德昌明。盤心四周飾以纏枝綠葉環繞八朵花卉，構圖疏朗有致，色彩清新雅緻，與中心熱鬧生動之主題形成鮮明對比。盤緣亦繪以彩幡、燈籠、花枝與寶物，與盤面主題呼應，繁而不亂，處處見巧思。

類似器物現藏於北京中國國家博物館，為其官窯御製品質之有力印證。另見香港蘇富比2016年4月5日「琵金頓珍藏中國藝術品」專場，拍品編號49。

CONDITION REPORT

Overall good condition with a minuscule glaze flake to the rim. Expected firing imperfections such as kiln grits and short firing lines. Typical minor wear to the enamels.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

140

A rare 'magic fountain' ewer, Mark and period of Jiajing | 明嘉靖 青花噴泉紋執壺 《大明嘉靖年製》款

Estimate:60,000 - 80,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A rare blue and white 'magic fountain' ewer
Mark and period of Jiajing

the base of each with a six-character mark in underglaze blue within a double circle

Height 31.3 cm, 12⅜ in.

Marchant 100 ans, de Jiajing à Wanli
Rare aiguière en porcelaine bleu blanc à décor de fontaine magique, marque et époque Jiajing

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馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花噴泉紋執壺 《大明嘉靖年製》款

PROVENANCE

European Private Collection
Sotheby's London, 5th November 2014, lot 318.

歐洲私人收藏
倫敦蘇富比，2014年11月5日，編號318

CATALOGUE NOTE

Imaginative and technically intricate, ewers of this rare form—often referred to as 'Magic Fountain' vessels—represent some of the most whimsical and captivating creations among blue and white wares of the Jiajing reign. The present example is masterfully potted with a tall spreading foot rising to a compressed pear-shaped body, surmounted by a tall hexagonal serpentine spout and a looping bracket handle applied with a raised lug. The decoration is equally elaborate: the foot encircled with cresting waves from which a qilin emerges, supporting a large basin issuing streams of water from phoenix and dragon-head spouts—an extraordinary scene evoking the mechanical marvels of imperial fountains. Plantain leaves encircle the flaring neck, auspicious lozenges and flame scrolls adorn the spout, and the handle is embellished with stylised floral motifs.

The complex construction and fantastical subject matter reflect the technical virtuosity of the imperial kilns and the Ming court's fascination with Daoist ideals, exotic wonders, and playful, otherworldly themes.

The iconography and concept of the fountain have been the subject of considerable scholarly debate. In a 1952 article, Sir Percival David proposed that the inspiration may have derived from the famed 'Magic Fountain' observed by William of Rubruck in 1254 at the court of Möngke Khan in Karakorum. This mechanical marvel, built by the Parisian goldsmith Guillaume Boucher, was said to dispense various beverages at the touch of a lever. Suzanne G. Valenstein supports this theory by illustrating a fourteenth-century handscroll depicting an imaginative reconstruction of the Tang dynasty Da Ming Palace, which features a similarly fantastical fountain flowing from mask-like spouts (China House Gallery, New York, 1970–71, fig. 4). Arthur Upham Pope, however, offers a different perspective, suggesting that the inspiration more likely came from Italian Renaissance fountains, whose elaborate, mask-spouting designs were well known and aligned more closely with Ming decorative tastes.

Closely related Jiajing-marked examples are recorded in notable collections. Compare one such ewer is illustrated by Regina Krahl and John Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, Yuan and Ming Dynasty Porcelains*, vol. II, no. 1013, col. pl. p. 453, collection no. TKS 15/1462, p. 654 ; another published by Marchant in *Recent Acquisitions*, 2010, no. 3, pp. 8–9 and back cover; and three other related 'Magic Fountain' ewers are also illustrated by Regina Krahl and John Ayers, *op. cit*, 1014-6, p. 655/6, demonstrating the popularity and enduring appeal of this remarkable form.

The present piece stands as a compelling synthesis of architectural invention, symbolic richness, and painterly flourish, capturing the Jiajing emperor's enduring quest for celestial harmony and worldly marvels.

此類器型奇特且工藝精湛之執壺，常被稱為「噴水仙人壺」，為嘉靖時期青花瓷器中最具奇趣與吸引力之傑作。該件器物造型精妙：高圈足支撐著逐漸展開、通向扁平梨形腹的器身，上部設有高聳之六角形曲流壺嘴及配有耳突的環狀托柄。全器裝飾華美：足部周圍繪以翻湧之海浪，浪中描繪有一隻麒麟，該麒麟正駐足支撐著一個噴泉的水盆，而水則自鳳首與龍首形的流口傾瀉而下；頸部飾以蕉葉；壺嘴上繪有吉祥菱形圖案與火焰捲草紋；壺柄則鑲有精緻花卉圖案，構成一幅動人且層次豐富的景象。

該壺之複雜構造與奇幻題材，不僅展現了明代御瓷工匠的卓越技藝，也反映出宮廷對道家理想、異國奇觀與超現實主題的熱衷追求。
關於此「噴水仙人」圖式之來源，學界論證紛呈。戴維爵士（Sir Percival David）於1952年撰文提出，其靈感可能源自1254年蒙哥汗宮廷中所見的「魔法噴泉」——該泉由巴黎金匠紀堯姆·布歇（Guillaume Boucher）為蒙哥汗於和林所建，據稱能按需出現各式飲品。蘇珊·瓦倫斯坦（Suzanne G. Valenstein）進一步引用一幅十四世紀之唐代大明宮想像手卷作佐證，其中亦繪有類似面具噴水的噴泉（紐約中國之家美術館，1970–71年，圖版4）。然而，阿瑟·厄普漢姆·波普（Arthur Upham Pope）則認為，其靈感更可能取自義大利文藝復興時期之噴泉，其造型與明代宮廷審美更為契合。

嘉靖款「噴水仙人壺」之相似器物亦見於多項重要藏品中。一例詳錄於康蕊君與John Ayers合著之《伊斯坦堡托普卡比宮中國瓷器：元明瓷》，冊2，編號1013，頁453，藏品編號TKS 15/1462，詳見頁654；另一例則刊於馬錢特2010年出版之《近期藏品》圖錄，編號3，見頁8–9及封底。此外，康蕊君與John Ayers同書中亦記錄了另外三件相關之「噴水仙人壺」，編號1014–1016，載於頁655–656，足見此器型於嘉靖一朝廣受青睞。

該件作品綜合了建築構思、象徵意涵與繪飾技巧，既展現了嘉靖皇帝對天人合一理念與異國奇觀之追求，亦體現出明代御瓷工藝與創意的卓越成就，實為文物珍品。

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

141

A rare pair of blue and white 'phoenix' dishes, Marks and period of Longqing | 明隆慶 青花鳳紋盤一對《大明隆慶年製》款

Estimate:6,000 - 8,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A pair of blue and white 'phoenix' dishes
Marks and period of Longqing

the base of each with a six-character mark in underglaze blue
(2)

Diameter of larger 19.5 cm, 7⅝ in.

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Marchant 100 ans, de Jiajing à Wanli
Paire de coupelles en porcelaine bleu blanc à décor de phénix, marques et époque Longqing

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馬錢特百年精萃：嘉靖至萬曆明瓷
明隆慶 青花鳳紋盤一對《大明隆慶年製》款

CATALOGUE NOTE

Compare an identical dish sold in our Hong Kong rooms, 26th November 1980, lot 236; another with a *fu gui jia qi* (fine vessel for wealth and honour) mark illustrated in Regina Krahl & John Ayers, *Chinese Ceramics in the Topkapi Saray Museum,* vol. II, London, 1986, cat. no. 1212; and another in S. T. Yeo and Jean Martin, *Chinese Blue and White Ceramics*, Singapore, 1978, cat. no. 120, pl. 65.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

142

A wucai 'Immortal' dish, Mark and period of Tianqi | 明天啟 五彩「曹國舅」圖圓盤《天啟年製》款

Estimate:5,000 - 8,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A wucai 'Immortal' dish
Mark and period of Tianqi

the base with a four-character mark within a double-circle

Diameter 16.3 cm, 6½ in.

___

Marchant 100 ans, de Jiajing à Wanli
Coupe en porcelaine wucai à décor d'un immortel, marque et époque Tianqi

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馬錢特百年精萃：嘉靖至萬曆明瓷
明天啟 五彩「曹國舅」圖圓盤《天啟年製》款

款識
閬苑蓬萊三島客

PROVENANCE

Japanese Private Collection.

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日本私人收藏

CATALOGUE NOTE

Compare an almost identical dish, gift of Sydney Vacher, in the Victoria and Albert Museum, London (accession no. C.179-1926), illustrated in Rose Kerr and Louisa E. Mengoni, *Chinese Export Ceramics*, London, 2011, p. 104, pl. 146.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

MARCHANT 100 YEARS, JIAJING TO WANLI | 馬錢特百年精萃：嘉靖至萬曆明瓷

143

A large blue and white 'four seasons' bowl, Mark and period of Jiajing | 明嘉靖 青花「福壽安康」大盌 《大明嘉靖年製》款

Estimate:60,000 - 90,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Marchant 100 Years, Jiajing to Wanli
A large blue and white 'four seasons' bowl
Mark and period of Jiajing

Diameter 34.5 cm, 13⅝ in.

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Marchant 100 ans, de Jiajing à Wanli
Bol en porcelaine bleu blanc à décor de quatre saisons, marque et époque Jiajing

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馬錢特百年精萃：嘉靖至萬曆明瓷
明嘉靖 青花「福壽安康」大盌 《大明嘉靖年製》款

PROVENANCE

Collection of Sir Quo-Wei Lee (1918-2013)
Sotheby's Hong Kong, 27 November 2019, lot 64.

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利國偉爵士雅藏 (1918-2013)
香港蘇富比，2019年11月27日，編號64

CATALOGUE NOTE

With straight rounded sides rising from a gently tapered foot, this large blue and white bowl is masterfully painted with four twisted and ancient trees—bamboo, prunus, pine, and chrysanthemum—each with a gnarled trunk contorted to form one of the characters *fu* (福), *shou* (壽), *an* (安), and *kang* (康), conveying the auspicious message of happiness, longevity, peace, and health. The intelligent integration of calligraphic and pictorial elements reflects the Jiajing court's fondness for Daoist-infused symbolism, rebus imagery, and visual wit.

Compare a similar Jiajing-marked bowl of this rare design illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington D.C., 1981, pl. 80, cat. no. 29.364; and a related interpretation of the motif—though bearing a Xuande mark—published in Regina Krahl and John Ayers, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, London, 1986, p. 634, no. 937.

本品大碗器形端莊，敞口微弧，弧壁挺立，下承漸收圈足。外壁以青花精繪四株古木，分別為竹、梅、松與菊，各枝幹虯曲盤旋，巧妙構成「福」、「壽」、「安」、「康」四字，寓意吉祥美滿，福壽安康。此類將書法文字與寫意植物合為一體之構圖，體現嘉靖宮廷對道教哲思、象徵語彙與視覺遊戲的高度興趣與審美追求。

一件具類似構圖之嘉靖年款大碗，見 John Alexander Pope 編著《Chinese Porcelains from the Ardebil Shrine》，第二版，華盛頓 D.C.，1981年，圖版80，藏品編號29.364，證其御製性質與儀典用途。另見一件宣德款之相關例，收錄於 Regina Krahl 與 John Ayers 合編《伊斯坦堡托普卡比宮中國瓷器：元與明瓷》，卷二，倫敦，1986年，編號937，頁634。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A GERMAN PRIVATE COLLECTION | 德國私人收藏

144

A carved cinnabar lacquer display cabinet and stand, Qing dynasty, Qianlong period | 清乾隆 剔紅龍紋多寶格

Estimate:60,000 - 80,000 EUR

DESCRIPTION

Property from a German Private Collection
A carved cinnabar lacquer display cabinet and stand
Qing dynasty, Qianlong period

(2)
Height 85 cm, 33½ in. (with stand)

____

Collection particulière allemande
Cabinet de présentation et socle en laque cinabre sculptée, dynastie Qing, époque Qianlong

____

德國私人收藏
清乾隆 剔紅龍紋多寶格

PROVENANCE

Walt Killam, Rare Oriental Arts, Connecticut, 2nd February 1969.
Acquired from the above by the father of the present owner, and thence by descent.

____

Walt Killam, Rare Oriental Arts，康涅狄格州，1969年2月2日
現任藏家父親得自上述，此後家族傳承

CATALOGUE NOTE

Masterfully carved with writhing imperial dragons, scrolling flora and vibrant scenes of scholars among idyllic landscapes, the present cabinet is a masterpiece of imperial lacquer work. While similar designs and fine detailing are well attested on Qianlong lacquer wares, to date, only one other cabinet of this rare and extraordinary design appears to be known, sold without a stand at Christie's New York, 24th March 2011, lot 1353.

The skillful carving, vibrant imperial themes and grand proportions of the present lot are also fittingly compared with contemporaneous pieces carved from *zitan* hardwood during the Qianlong period - similarly challenging to carve and with comparably spellbinding results. Compare a number of related *zitan* display cabinets of grand Qianlong style, often mounted above closed shelving, preserved in the Palace Museum, Beijing, four of which are illustrated in *Ni yinggai zhidao de 200 jian zitan jiaju / The 200 Objects You Should Know. Red Sandalwood Furniture*, Beijing, 2008, pls 149-152.

Symbols of imperial leisure and scholarly fascination, display cabinets (*duobaoge*) of this type were an indispensable part of imperial furnishings, used to house the emperor's unsurpassed collection of antiques, ceramics, scholar's rocks and other prized possessions. Although similar open shelving is found on Ming period bookcases, complexly adorned cabinets with varied compartment shapes – like the present – were a Qing innovation. Indeed, display cabinets of various sizes with irregular shelves are still preserved across the Forbidden City, including in the Hall of Mental Cultivation (*Yangxindian*), illustrated *in situ* in *Splendors of China's Forbidden City. The Glorious Reign of Emperor Qianlong*, The Field Museum, Chicago, 2004, pl. 283.

本件多寶格通體髹紅漆，施剔紅技法，雕飾矯健翻騰之帝王龍紋、纏枝花卉，以及山水間高士談玄之景，構圖繁縟精緻，為乾隆時期宮廷漆器工藝之集大成之作。此類設計與雕工風格在乾隆漆器中多有體現，然目前僅見

另一相類構造與圖像之剔紅多寶格傳世，惟不附座，曾售於紐約佳士得，2011年3月24日，編號1353。

本件所展現之雕刻技藝、帝王主題與宏大尺度，亦足與乾隆年間紫檀木雕家具相提並論。兩者皆為高難度工藝，呈現同樣令人驚嘆之視覺效果。可比較北京故宮博物院所藏數件紫檀多寶格，其構造氣派非凡，上設層格，下設閉合櫃體，著錄於《你應該知道的200件紫檀家具》，北京，2008年，圖版149至152。

此類多寶格為清宮陳設不可或缺之重器，象徵帝王逸樂與文雅志趣，專為陳列御藏古物、瓷器、供石與文房清供之用。雖明代已有開放式書架作收納之用，然此種格局錯落、形式多變之裝飾性格櫃乃清代創新。今日紫禁城內猶存此類不規則層架之多寶格陳設，包括養心殿內所見實例，著錄於《Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong》，菲爾德博物館，芝加哥，2004年，圖版283。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

145

A 'huanghuali' 'dragon' throne, Qing dynasty | 清 黃花梨雕雲龍紋椅

Estimate:40,000 - 60,000 EUR

◉ Restricted Species

DESCRIPTION

Property from a French Private Collection
A 'huanghuali' 'dragon' throne
Qing dynasty

101 x 103 x 73.5 cm, 39¾ by 40½ by 29 in.

____

Collection particulière française
Trône en huanghuali à décor de dragons, dynastie Qing

____

法國私人收藏
清 黃花梨雕雲龍紋椅

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PROVENANCE

Acquired by the great grand uncle of the present owner in China, ca. 1910, and thence by family descent.

____

現藏家之叔公得，約1910年於中國，此後家族傳承

CATALOGUE NOTE

The five panels on the back rest and sides are each carved with a four-clawed dragon in archaizing form, conveying the 'Five Blessings' (*wufu*) of old age, wealth, health, virtue, and peaceful passing away. Even though *zitan* wood was popular at the Qing court, *huanghuali* furniture was equally in use, as is suggested by a *huojidang* (Qing Imperial Household Archive) record dated the 43rd year of Qianlong (1778) that mentions that a 'throne chair made of *huali* wood' was presented to the Qianlong Emperor and was waiting for its location to be determined.

Compare a related throne with similar curling legs, also carved with five dragons, but with a single back panel carved in openwork, illustrated in Hu Desheng, *A Treasury of Ming & Qing Dynasty Palace Furniture*, vol. 1, Beijing, 2007, pl. 83; and another similar example with elaborate openwork carving, sold in our Hong Kong rooms, 9th October 2007, lot 1652.

此件寶座椅背及兩側五面圍板內皆雕螭龍，四爪張揚，姿態古拙，寓意「五福」：長壽、富貴、康寧、好德及善終。螭龍圖像取法上古，結合象徵吉祥之數，體現清宮家具寓意與裝飾雙重並重之傳統。雖紫檀木於清代宮廷尤為尊崇，惟黃花梨家具亦廣泛使用。據《清宮活計檔》乾隆四十三年（1778）記載，有「黃花梨木交椅一張」奉呈乾隆帝，尚待指派安置地點，可證黃花梨家具於清宮之實際運用。

參考一件風格相近之寶座，亦飾五龍紋，腿足呈弧曲卷雲形，惟椅背為鏤雕一體式設計，著錄於胡德生，《明清宮廷家具珍賞》，卷一，北京，2007年，圖版83。另見一例構造類似且雕工繁縟之寶座，售於香港蘇富比，2007年10月9日，編號1652。

CONDITION REPORT

The chair is in good condition and the wood bears a nice patina. The main structure and the seated mythical beast in front are of the late Ming/early Qing dynasty while the dragon panels on the armrests and backseat are later 19th century replacement. The canning has also been restored ca 1900, probably at the same time of its acquisition. There is a 11 by 4cm pitted hole in one the timber forming the rectangular base as well as old chips to the back stretcher.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

146

A gilt-decorated basse-taille blue-enamel dish, Seal mark and period of Qianlong | 清乾隆 銅胎畫琺瑯藍地描金皮球花紋盤 《乾隆年製》款

Estimate:4,000 - 6,000 EUR

DESCRIPTION

A gilt-decorated basse-taille blue-enamel dish
Seal mark and period of Qianlong

the base with a four-character seal mark in blue enamel
Diameter 20 cm, 7⅞ in.

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Assiette en émaux bleus et or, marque et époque Qianlong

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清乾隆 銅胎畫琺瑯藍地描金皮球花紋盤 《乾隆年製》款

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

147

A red-glazed dish, Seal mark and period of Jiaqing | 清嘉慶 紅釉盤《大清嘉慶年製》款

Estimate:3,000 - 5,000 EUR

DESCRIPTION

A red-glazed dish
Seal mark and period of Jiaqing

the base with a six-character seal mark in underglaze blue

Diameter 19.2 cm, 7½ in.

____

Assiette en porcelaine émaillée rouge, marque et époque Jiaqing

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清嘉慶 紅釉盤《大清嘉慶年製》款

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

148

A powder-blue ground famille-verte square vase, Qing dynasty, Kangxi period | 清康熙 灑藍地描金開光五彩花卉紋方瓶

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a French Private Collection
A powder-blue ground famille verte square vase
Qing dynasty, Kangxi period

Height 46.8 cm, 18⅜ in.

____

Collection particulière française
Vase quadrangulaire en porcelaine de la famille verte à fond bleu poudré, dynastie Qing, époque Kangxi

____

法國私人收藏
清康熙 灑藍地描金開光五彩花卉紋方瓶

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE COPELAND COLLECTION | COPELAND收藏

149

A rare red-glazed 'Langyao' meiping, Qing dynasty, Kangxi period | 清康熙 郎窰紅釉梅瓶

Estimate:30,000 - 50,000 EUR

DESCRIPTION

Property from The Copeland Collection
A rare red-glazed 'Langyao' meiping
Qing dynasty, Kangxi period

Height 32 cm, 12⅝ in.

____

Collection Copeland
Rare vase meiping à glaçure rouge 'Langyao', dynastie Qing, époque Kangxi

____

Copeland家族收藏
清康熙 郎窰紅釉梅瓶

PROVENANCE

Collection of Leonard Daneham Cunliffe (1860-1937) (by repute).
Collection of Ronald Copeland (1884-1958), President of the Copeland Spode factory, at Trelissick house, Cornwall, and thence by family descent.

____

Leonard Daneham Cunliffe (1860-1937) 收藏（據傳）
Ronald Copeland (1884-1958)收藏，前Copeland Spode 瓷器廠總裁，位於康瓦爾郡特雷利西克府邸，此後家族傳承

CATALOGUE NOTE

The present *meiping* is an extraordinary example of imperial experimentation. While copper-based red glazes had first been developed at Jingdezhen under the Yuan dynasty in the fourteenth century, their use had largely been abandoned by the fifteenth due to the difficulty of controlling such a temperamental pigment, as evidenced by enormous volumes of discarded sherds unearthed at Yongle and Xuande strata at the imperial kiln sites. Only after two centuries, under the reign of the ambitious Kangxi Emperor (1662-1722), did artisans finally dare to return to the coveted and extraordinary glaze effects that 'copper-red' could create. Also known as *sang-de-boeuf* ('ox-blood'), *langyao* was redeveloped under the supervision of Lang Tingji (1663-1715), supervisor of the imperial kilns at Jingdezhen from 1705-12, and the term is thought to derive from his name. Under his direction, the imperial potters attempted to recreate the lost formula of the early Ming period and perfected the creation of comparable deep and even copper-red glazes such as the present, which were also manipulated to produce the delicate mottled glazes of 'peachbloom' wares. These glazes, still somewhat difficult to control, at their best produce luscious cascading glaze effects rippling with vitality and glowing in a rich vermillion tone – the present vase being no exception.

While *langyao* vases from this period are not uncommon, it is rare to find an example thrown in such a voluptuous *meiping* form, with a steep sloping shoulder, outstretched lip, generous body and forgoing the spreading foot of more typical baluster forms. Compare a related *meiping* of similar form sold in our Hong Kong rooms, 17th April 1975, lot 67; and another, of smaller size but closely related proportions and brilliant glaze, from the collection of H.R.H. Norton, sold in our London rooms 26th March 1963, lot 76; and again in our Hong Kong rooms, 20th November 1985, lot 215.

此尊窰紅釉梅瓶乃官窯創新試驗之出色例證。銅紅釉最早於元代景德鎮燒製，惟由於發色難以控制，至明代中期幾近停用；永樂與宣德層位出土之大量棄瓷片，即為

當時失敗之證。直至兩世紀後，康熙皇帝（1662–1722）重整官窯，方始復興此難度極高、色澤鮮紅豔麗之釉彩。郎窰紅，在西方被稱為「sang de boeuf」，即法語中「牛血」，由郎廷極（1663–1715）監造景德鎮御窯期間（1705–1712）重新研發，釉名或即取自其姓氏。在其督導之下，官窯匠師致力於重現明初銅紅釉之工藝，終得釉色深潤、勻稱之佳品，並發展出更為細膩之「豇豆紅」等變體釉彩。銅紅釉燒成條件極為苛刻，唯成品若佳，釉色流淌自然，光澤凝潤，紅中泛紫，動感十足，此瓶即為一例。

康熙時期郎窰紅釉瓶雖有傳世，但此種飽滿梅瓶形制者殊為罕見。瓶肩斜削挺拔，唇口外撇，腹部豐碩渾厚，省卻常見之外撇圈足，比例端莊，氣度非凡。可參考一例近似造型之梅瓶，售於香港蘇富比，1975年4月17日，編號67；另見 H.R.H. Norton 舊藏一例，體量略小，釉色艷麗，曾售於倫敦蘇富比1963年3月26日，編號76，後再售於香港蘇富比，1985年11月20日，編號215。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE COPELAND COLLECTION | COPELAND 家族收藏

150

A Ming-style blue and white 'Palace' bowl, Qing dynasty, Yongzheng period | 清雍正 青花仿成化纏枝秋葵紋宮盌《大明成化年製 》仿款

Estimate:40,000 - 60,000 EUR

DESCRIPTION

Property from The Copeland Collection
A Ming-style blue and white 'Palace' bowl
Qing dynasty, Yongzheng period

the base with an apocryphal six-character Chenghua mark
Diameter 15.2 cm, 6 in.

____

Collection Copeland
Bol de style Ming en porcelaine bleu blanc à décor floral, dynastie Qing, époque Yongzheng

____

COPELAND 家族收藏
清雍正 青花仿成化纏枝秋葵紋宮盌《大明成化年製 》仿款

PROVENANCE

The George Eumorfopoulos Collection.
Sotheby's London, 29th May 1940, lot 242.
Collection Ronald Copeland (1884-1958), President of the Copeland Spode factory, at Trelissick house, Cornwall, and thence by family descent.

____

George Eumorfopoulos收藏
倫敦蘇富比，1940年5月29日，編號242
Ronald Copeland (1884-1958)收藏，前Copeland Spode 瓷器廠總裁，位於康瓦爾郡特雷利西克府邸，此後家族傳承

CATALOGUE NOTE

Capturing the ambition of the Qing, grandeur of the Ming and extraordinary skill of the unnamed potter, the present bowl is a rare delight. In form, style, and decoration, this bowl appears almost identical to coveted prototypes from the Chenghua reign (1465–1487) known to connoisseurs as 'palace bowls.' Produced for less than a decade around the 1480s, Chenghua palace bowls are among the finest works of porcelain ever produced with a subtle curvaceous form and luscious scrolling decoration rendered in a rich variegated blue.

While already a coveted type by the late Ming dynasty, extant examples of similar palace bowls are extraordinarily rare and recorded by Julian Thompson's seminal work on the subject, *The Emperor's Broken China*, London, 1995, p. 119, no. B26. Only two bowls of this type appear to be preserved in the National Palace Museum, Taipei, both listed in the Museum's inventory of 1962, *Gugong ciqi lu*, pt. II: *Ming*, vol. I, Taipei, 1962, p. 215, one of them included in the Museum's special exhibition on the period, *Ming Chenghua ciqi tezhan*, Taipei, 1976, cat. no. 78. The only four other known examples of this design include one preserved in the British Museum, London from the Percival David Foundation (accession no. PDF,A.647), illustrated on the Museum's website; a second from the Brankston, Eumorfopoulos and Sedgwick Collections, first sold in our London rooms, 2nd July 1968, lot 129; a third, also privately held, from the collection of Major L. F. Hay, first sold in our London rooms, 16th June 1939, lot 102; and a fourth, from the collection of Mr. and Mrs. Alfred Clark, now preserved at the Idemitsu Museum of Art, Tokyo, formerly sold in our Hong Kong rooms, 20th May 1987, lot 421.

The choice to return to Chenghua designs in the early Qing period was grounded in both aesthetic and practical concerns. With China undergoing a turbulent transition from the governance of the Han-dominated Ming to external rule by the ethnically Manchu Qing, early Qing emperors turned to the arts and porcelain, among other methods, as a means to legitimise their regime, pay homage to preceding rulers, and frame

themselves as the natural successors of a five-thousand-year history. Most clearly highlighted in the use of an apocryphal mark, bowls of this type were designed to make a conspicuous nod to the wares and emperors of the past, coexisting – rather than replacing – the artistic brilliance of their forbears. The Kangxi Emperor (1662-1722) was the first Qing emperor to resume the use of apocryphal marks and, although other Ming designs were also emulated during his reign, the mark of Chenghua is certainly the most common. According to Geng Baochang's studies, Chenghua-marked blue and white porcelains of Kangxi emerged in the mid-to-late period of his reign, see *Ming Qing ciqi jianding*, Hong Kong, 1993, p. 359, and their marks usually appear to be written with more structured and angular strokes than originals of the period; *ibid.*, pp. 224-225, 359.

The Kangxi and Yongzheng (r. 1723-1734) Emperors were also known to have commissioned very similar 'palace bowls' of this gardenia design bearing their own reign marks, highlighting their role not only as followers but also as successors to the legacy of Chenghua. These marked examples appear to be almost as rare as their apocryphally marked contemporaries and slightly further divorced in style from their Ming prototypes than the present. Compare a Kangxi marked example of related design included in the *Inaugural Exhibition*, Museum of East Asian Art, vol. I, Bath, 1993, cat. no. 193; a pair of Yongzheng mark and period, sold at Christie's Hong Kong, 30th May 2024, lot 2894; and another Yongzheng example, also from the collection of Mr. and Mrs. Alfred Clark, now in the British Museum, London (accession no. 1973,0124.2), illustrated alongside the Clarks' Chenghua original in Sir Harry Garner, *Oriental Blue and White*, London, 1973, pl. 36.

此盌體現清代御瓷對明代典範之追仿再現，亦彰顯制瓷匠師之卓絕技藝與審美眼光。其形制、紋樣與發色均精準擬仿明成化（1465–1487）一朝御窯名品——俗稱「宮盌」之經典風貌。成化宮盌多燒於1480年代前後，燒造時期短暫，數量稀少，造形圓潤雅致，青花發色幽藍層次豐富，纏枝秋葵紋樣尤為婉麗秀雅，為歷代藏家所珍賞。

早於明代晚期，成化宮盌已極受推崇，至清代尤成仿古之典範。現存類例寥寥，見 Julian Thompson 著《The Emperor's Broken China》，倫敦，1995年，頁119，編號B26。台北故宮博物院藏兩例成化官窯盌，收錄於《故宮瓷器錄》，卷二，台北，1962年，頁215，其中一例展於《明成化瓷器特展》，台北，1976年，編號78。另有四例傳世：其一藏大英博物館，原為大維德基金會舊藏（館藏編號PDF,A.647）；其二出自Brankston、Eumorfopoulos與Sedgwick舊藏，曾售於倫敦蘇富比1968年7月2日，編號129；其三曾為Hay上校舊藏，售於倫敦蘇富比1939年6月16日，編號102；其四為Mr. and Mrs. Alfred Clark 舊藏，現藏於出光美術館，東京，曾售於香港蘇富比1987年5月20日，編號421。

清初重仿成化設計，既為審美使然，亦具政治意涵。清代入主中原後，為建立正統合法性，諸如瓷器等藝術製品即成文化延續與政治象徵之工具。康熙帝（1662–1722）首開清代仿刻明代年款先河，成化年款為其中最常見者，代表對明代典範之追摹與傳承。據耿寶昌考述，康熙中晚期已有仿成化青花之作，其年款筆畫較原作更為規整勁挺，見《明清瓷器鑑定》，香港，1993年，頁224–225、359。

康熙與雍正（1723–1735）年間，亦有燒製標其本朝年款之成化式宮盌，其風格與仿款者略有區別。可比較一件康熙本款宮盌，展於《巴斯東亞藝術博物館開館展》，卷一，巴斯，1993年，編號193；另見一對雍正年製例，售於佳士得香港，2024年5月30日，編號2894；又參考一例雍正年製品，亦為Clark伉儷舊藏，現藏大英博物館（館藏編號1973,0124.2），與其所藏成化真品並見於 Sir Harry Garner 著《Oriental Blue and White》，倫敦，1973年，圖版36。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWEDISH PRIVATE COLLECTION, GOTHENBURG | 瑞典哥德堡私人收藏

151

A fine and rare yellow-ground blue and white 'gardenia' dish, Mark and period of Zhengde | 明正德 黃地青花梔子花盤 《大明正德年製》款

Estimate:150,000 - 250,000 EUR

DESCRIPTION

Property from a Swedish Private Collection, Gothenburg
A fine and rare yellow-ground blue and white 'gardenia' dish
Mark and period of Zhengde

the base with a six-character mark in underglaze-blue within a double circle

Diameter 27.3 cm, 10¾ in.

____

Collection particulière suédoise, Gothembourg
Rare assiette en porcelaine bleu blanc sur fond jaune à décor de gardénia, marque et époque Zhengde

____

瑞典哥德堡私人收藏
明正德 黃地青花梔子花盤 《大明正德年製》款

CATALOGUE NOTE

Vividly painted in underglaze blue with spays of gardenia against a brilliant yellow ground, the present dish is a fine example of a much-coveted Ming dynasty design. Dishes of this type were produced at the Ming imperial kilns at Jingdezhen from the Xuande (1426-1435) to the Jiajing (1522-1566) reigns and are also attested in other color schemes, including in brown and white and in underglaze blue without the addition of an enameled yellow ground.

During the Zhengde period (1505-1521), a distinctive stylistic change occurred in the rendering of this motif, exemplified on the present dish. Unlike bolder and more crowded gardenia dishes of the 15th century, Zhengde examples possess a distinct refinement; making more liberal use of negative space, tightening the central design, spreading out and altering the arrangement of the floral and fruit sprays on the well, and occasionally pairing down the reign mark on the reverse from six characters to a four-character version. For Xuande and Chenghua prototypes of this design in the British Museum, London, see Jessica Harrison-Hall, *Ming Ceramics. Catalogue of Late Yuan and Ming Ceramics in The British Museum*, London, 2001, pls 4:43 and 6:16.

The gardenia flower on dishes of this type, *zhizi* in Chinese, is not immediately associated with any auspicious meaning, but its distinctive fragrance was popular among ladies who wore branches of gardenia in their hair. It was also used for flavoring tea and for preparing cosmetics, and the small fruits of the plant were coveted for dyeing–producing a fine yellow or orange color–as well as for their medicinal benefits.

Examples of this bold and lively design remain in the world's most important collections. Compare a closely related dish of this type preserved in the British Museum, London, illustrated in Jessica Harrison-Hall, *op. cit.*, pl. 8:24, together with a slightly larger example, pl. 8:23; another of slightly larger size, in the Palace Museum, Beijing, illustrated in *Imperial Porcelains from the Reign of Hongzhi and Zhengde in the Ming Dynasty*, Beijing, 2017, pl. 235; a third in the Shanghai Museum, illustrated in Lu Minghua, *Studies of the*

Shanghai Museum Collections: Ming Imperial Porcelain, Shanghai, 2007, pl. 1-41; and a fourth from the collection of Sir Percival David, now also in the British Museum, London, published in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1988, col. pl. H.

For further examples of this type represented in prominent private collections, compare one from the Meiyintang Collection, sold in our Hong Kong rooms, 9th October 2012, lot 43; another formerly in the collections of R.H.R. Palmer, and Roger and Maureen Pilkington, sold in our Hong Kong rooms, 5th April 2017, lot 4; another from the collection of the Toguri Museum of Art, sold twice in our London rooms in 1963 and 2004, and again in our Hong Kong rooms, 8th October 2013, lot 213; a further example from the Tianminlou Collection, sold in our Hong Kong rooms, 2nd April 2019, lot 12; and a fifth example from the Leshantang Collection of Tsai I-Ming, also sold in our Hong Kong rooms, 8th October 2023, lot 103.

此盤以釉下青花繪梔子花枝，黃地瑩亮嬌嫩，色彩對比鮮明，構圖大膽，堪為明代典範之作。此類器皿由景德鎮御窯燒製，始見於宣德（1426–1435）年間，延續至嘉靖（1522–1566）時期，另可見白地醬彩及未施黃釉之青花變體。

至正德年間（1505–1521），此圖案風格出現顯著變化，本品即為其代表。與十五世紀構圖密集、筆觸厚重的梔子花盤相比，正德作品更顯文雅，常見留白處理更為從容，中央圖案收緊，盤內壁之花果枝亦有所調整，使紋飾更具節奏感，且部分底款由六字簡化為四字。關於此圖案於宣德與成化時期之先例，可參見倫敦大英博物館藏品，著錄於Jessica Harrison-Hall《大英博物館藏元代晚期與明代陶瓷圖錄》，圖版4:43與6:16。

中國瓷器少見以梔子花為主題，然其馥郁芳香深受女子喜愛，常用作髮飾，或浸泡入茶、製作妝粉。其果實可製成黃或橙色染料，亦具藥用功效，歷代文獻皆有記載。

此種風格奔放而富韻律之設計，現藏於多處世界頂級公私收藏。可參見大英博物館藏一例與本品極為接近，著錄於同書圖版8:24，另見尺寸略大者，圖版8:23；北京故宮博物院亦藏一例，載於《明代弘治正德御窯瓷器》，北京，2017年，圖版235；上海博物館所藏之例，著錄於陸明華《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版1-41；另見出自大維德爵士舊藏之一器，今亦藏於大英博物館，見Soame Jenyns《明代陶瓷》，倫敦，1988年，圖版H。

私人收藏中亦有若干傳世之例：玫茵堂舊藏一例，售於香港蘇富比，2012年10月9日，編號43；另見原帕默及琵金頓伉儷收藏之例，售於香港蘇富比，2017年4月5日，編號4；東京戶栗美術館舊藏一例，曾於1963年及2004年兩度釋出於倫敦蘇富比，再於2013年10月8日易手於香港蘇富比，編號213；另有天民樓珍藏之例，售於2019年4月2日，編號12；以及一例出自蔡一鳴先生樂善堂收藏，近售於2023年10月8日香港蘇富比，編號103。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

152

A blue and white 'floral' Yuhuchunping, Mark and period of Jiajing | 明嘉靖 青花纏枝花卉紋玉壺春瓶 《嘉靖年製》款

Estimate:30,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'floral' Yuhuchunping
Mark and period of Jiajing

the base with a four-character mark in underglaze blue within a double circle
Height 33 cm, 13 in.

Vase 'Yuhuchunping' en porcelaine bleu blanc à décor floral, marque et époque Jiajing

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明嘉靖 青花纏枝花卉紋玉壺春瓶 《嘉靖年製》款

CATALOGUE NOTE

Marked by economic prosperity and luxury at court, Ming porcelain production reached its zenith under the reign of the Jiajing Emperor. Following successive threats on his life, political turmoil and an embrace of Daoist beliefs, the Emperor spent much of his reign retired in the secluded palaces of the West Park (Xiyuan) which he had lavishly decorated with porcelain. In order to fulfill this significantly increased demand for imperial wares, private kilns at Jingdzhen were employed alongside the imperial kilns, which in turn, forced the Imperial Household Department (*Neiwufu*) to embrace a broader spectrum of techniques and styles. This outsourcing and creative freedom ushered in an unprecedented new wave of imperial wares, produced in conversation with – but not limited to – the prescribed designs of the court.

This new-found creative freedom is epitomized by the present vase. While the *yuhuchun* form and peony design of the present vase find their origins in the early fifteenth century, the piece glows with a sense of Jiajing innovation. From its unorthodox rendering of the floral band that frames the peony scroll, to the pointed lappet band at its neck and bright painterly blue tone, the present vase makes a firm departure from the designs of the early Ming and represents a turning point in the history of Chinese porcelain, with artistry and creativity at its centre. For the early Ming prototype of this form and design, see a vase attributed to the Yongle reign, in the British Museum, London, illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 3:17.

Similar Jiajing vases of this design are held in important museums and private collections across the world. Compare a closely related example preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, pl. 83; another in the Shanghai Museum, Shanghai, published in Lu Minghua, *Mingdai guanyao ciqi* [Imperial porcelain of the Ming dynasty], Shanghai, 2007, pl. 1-51; and a third in the Museum of Oriental Ceramics, Osaka, included in the museum's exhibition

Blue and White in the East Asia, Osaka, 1997, cat. no. 15. See also an example in the Huaihaitang Collection, exhibited in *Imperial Porcelain of the Mid to Late Ming*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2012, cat. no. 35; another in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 2010, vol. 4, pt. 1, pl. 1693; and another from the collection of Dr. Emil Hultmark (1872-1943), illustrated in Leopold Reidemeister, *Ming-Porzellane in Schwedischen Sammlungen*, Berlin, 1935, pl. 19a.

明代中期在經濟繁榮與宮廷奢華的背景下，瓷器製作達至巔峰，尤以嘉靖皇帝在位時期為代表。由於接連遭遇暗殺威脅、政局動盪，以及其對道教信仰的投入，嘉靖帝多數時間隱居於西苑宮廷，並於此大量陳設瓷器以供觀賞。為滿足其對御用瓷日益高漲的需求，景德鎮除設有御窯廠外，亦動員眾多民窯一同生產，此舉迫使內務府採納更多元的工藝技術與裝飾風格。此類官民合作的燒製模式與寬鬆的創作空間，促成嘉靖時期御瓷前所未有的多樣性與創新風格，突破了以往嚴格遵循宮廷圖樣之限制，成就全新面貌。

本器即充分體現此一創造自由的時代精神。雖瓶形為玉壺春式，主紋為牡丹，皆可溯源至十五世紀早期，惟本器於表現手法上明顯展現嘉靖時期的創新意趣：從不拘常規的花卉邊飾排列、頸部尖狀蕉葉紋之運用、到筆觸靈動、發色鮮明的青花調性，皆與早期明代風格迥異，標誌著中國瓷藝從工藝模仿轉向藝術創造的歷史轉折點。關於此類造型與紋飾之明初前例，可參見一件倫敦大英博物館藏之永樂朝青花瓶，著錄於 Jessica Harrison-Hall，《Ming Ceramics in the British Museum》，倫敦，2001年，圖版3:17。

與本器相近之嘉靖例，現藏於多處重要博物館及私人收藏。可參見北京故宮博物院藏一例，載於《故宮博物院藏文物珍品全集．青花釉裏紅（下）》，香港，2000年，圖版83；另見上海博物館藏一例，著錄於陸明華《明代官窯瓷器》，上海，2007年，圖版1-51；以及大阪東洋陶瓷美術館藏一例，曾展於該館1997年「東亞之青花」展覽，編號15。另見懷海堂舊藏一例，展於香港中文大學文物館2012年「明中晚期官窯瓷器」展覽，展品編號35；玫茵堂藏品之一例，著錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，2010年，卷4，冊1，圖版1693；以及 Emil Hultmark 博士（1872–1943）舊藏一例，著錄於 Leopold Reidemeister，《Ming-Porzellane in Schwedischen Sammlungen》，柏林，1935年，圖版19a。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

153

A small blue and white 'lotus' dish, Mark and period of Yongzheng | 清雍正 青花纏枝花卉圖盤《大清雍正年製》款

Estimate:10,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A small blue and white 'lotus' dish
Mark and period of Yongzheng

the base with a six-character mark in underglaze blue within a double circle
Diameter 14.9 cm, 5⅞ in.

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Petite assiette en porcelaine bleu blanc à décor de lotus, marque et époque Yongzheng

____

清雍正 青花纏枝花卉圖盤《大清雍正年製》款

CATALOGUE NOTE

The present dish exemplifies the fine potting, skillful painting and firing of bright underglaze blue designs typical of the Yongzheng period (1723-1734). Compare two other dishes of this design from the collection of Quincy Chuang, sold in our Hong Kong rooms, 9th April 2024, lots 3711 and 3712; three similar examples included by Marchant in their *Exhibition of Qing Mark and Period Blue and White*, S. Marchant & Son, London, 1984, cat. nos 20 and 21; and a closely related dish decorated with a seven flower-head variation of this design, preserved in the Nanjing Museum, Nanjing included in Xu Huping, ed., *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 123

Also compare similar dishes of this design but rendered in the *doucai* palette, including one example included in *An Anthology of Chinese Ceramics*, Min Chiu Society and Hong Kong Museum of Art, Hong Kong, 1980, cat. no. 148; and another from the Yidetang Collection, sold in our Hong Kong rooms, 12 October 2021, lot 29.

本品充分體現雍正朝（1723–1734年）一貫的製瓷水準，無論於器型之規整、繪工之嫻熟，或釉下青花之清亮鮮明，皆屬其時期御窯佳作之典型風範。可比較莊貴侖珍藏中兩件相同紋樣之盤，曾售於香港蘇富比，2024年4月9日，編號3711與3712；另有三件相類器皿，曾展於馬錢，見《清代官窯青花瓷器》，馬錢，倫敦，1984年，編號20與21。另見南京博物院藏一例，所飾花卉紋樣略異，採七朵花構圖，著錄於徐湖平主編《中國清代官窯瓷器》，上海，2003年，頁123。

此外，亦可參考以鬥彩技法繪製相同紋飾之盤，錄在《敏求精捨展覽：中國陶瓷雅集》，香港藝術館，香港，1980年，編號148；以及藝德堂收藏之一例，售於香港拍場，2021年10月12日，編號29。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

154

A blue and white 'sanduo' lobed bowl, Mark and period of Yongzheng | 清雍正 青花三多紋葵口盌《大清雍正年製》款

Estimate:20,000 - 40,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'sanduo' lobed bowl
Mark and period of Yongzheng

the base with a six-character mark in underglaze blue within a double circle
Diameter 18.9 cm, 7½ in.

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Bol lobé en porcelaine bleu blanc à décor de *sanduo*, marque et époque Yongzheng

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清雍正 青花三多紋葵口盌《大清雍正年製》款

CATALOGUE NOTE

Richly decorated with elegant fruiting sprays and crashing waves against a ground of brilliant white porcelain, this elegant bowl epitomises the Yongzheng Emperor's taste for classic styles of the past, his interest in their reinterpretation, and the pursuit of outstanding quality. The Yongzheng Emperor (r. 1723-1734) took a keen interest in the work of various imperial manufactories in his empire and particularly the imperial kilns at Jingdezhen, where artistic direction was led by his personal taste. Through his brilliant kiln supervisor, Tang Ying, the Emperor pursued a distinctive style and refinement; studying celebrated wares of the past and fine-tuning their shapes to harmonious proportions to develop sophisticated designs full of vitality and vigour.

While the origins of heavily-potted fluted bowls of this form can be traced back to the celebrated wares of the early Ming dynasty, the present example is in essence a Yongzheng innovation, inspired by the visual language of the Ming but taken to new heights of refinement and quality. From the crashing waves and *lingzhi* fungi found primarily in Yongle period porcelain to the pointed painting style used to simulate the 'heaping and piling' of early cobalt pigments, the present bowl makes a conspicuous nod to the height of early porcelain production and speaks to the Emperor's profound fascination and respect for the past.

Bowls of this remarkable form and design are rare. Compare a similar stem bowl of this design, sold in our New York rooms, 21st March 2018, lot 526 ; a second sold in our London rooms, 9th December 1975, lot 209; and a third in our Hong Kong rooms, 5th November 1997, lot 1452. Also compare a related eighteenth century bowl of fruit-spray design and apocryphal Xuande mark, sold from the estate of Ira and Nancy Koger at Christie's New York, 19th September 2006, lot 311 ; and a Yongzheng mark and period stem bowl featuring a Ming-style lotus design in the National Palace Museum, Taipei, illustrated in *Blue and White Wares of The Ch'ing Dynasty*, vol. I, Hong Kong, 1968, pp 90-91, pl. 13.

此盌通體飾以精緻果枝與翻騰海水，圖案繁麗流暢，映襯潔白瓷胎，體現雍正皇帝對古典風格的鍾愛、對創新詮釋的追求，亦彰顯其對卓越品質的不懈要求。雍正皇帝（在位1723–1734）關注帝國各處官作，尤重景德鎮御窯，並以其個人品味主導藝術方向。在督陶官唐英的才識引領下，御窯體現一種獨特風格與精緻氣質，借鑑歷代名品並調整造型比例，以求達致造型和諧與設計洗練、氣韻生動。

此類厚胎撇口瓜稜形盌，其造型淵源可追溯至明初器型。本盌雖汲取明代視覺語彙，然於工藝與品質層面則更臻極致，乃為雍正朝創新之作。從永樂瓷器中常見的翻騰海水與靈芝紋飾，到模擬早期青花「暈染堆積」效果的尖筆繪法，本盌處處流露對明代早期瓷藝之致敬，亦映照雍正皇帝對前朝藝術的深切關懷與敬意。

此類造型與紋飾兼備的盌作傳世極罕。可參考一件同類高足碗，曾售於紐約蘇富比，2018年3月21日，編號526；另見一例，售於倫敦蘇富比，1975年12月9日，編號209；以及一例售於1997年11月5日香港蘇富比，編號1452。另可對比一件十八世紀果枝紋碗，署宣德仿款，曾屬Ira與Nancy Koger夫婦舊藏，售於2006年9月19日紐約佳士得，編號311；另見台北國立故宮博物院藏一例雍正款與年高足碗，飾明式蓮花紋，著錄於《清代青花瓷器》，冊1，香港，1968年，頁90–91，圖版13。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

155

A blue and white 'lotus' bowl, Mark and Period of Kangxi | 清康熙 青花纏枝蓮紋盌《大清康熙年製》款

Estimate:8,000 - 12,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'lotus' bowl
Mark and Period of Kangxi

the base with a six-character mark in underglaze blue within a double circle
Diameter 16.3 cm, 6⅜ in.

Bol en porcelaine bleu blanc à décor de lotus, marque et époque Kangxi

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清康熙 青花纏枝蓮紋盌《大清康熙年製》款

CATALOGUE NOTE

The present bowl is a particularly well-rendered example of a classic imperial design from the Kangxi period (1662-1722). Compare a similar bowl of this design preserved in the National Palace Museum, Taiwan, illustrated in *Blue and White Wares of The Ch'ing Dynasty*, vol. I, Hong Kong, 1968, pl. 12; another in the Art Gallery, The Chinese University of Hong Kong, gift of the B.Y. Lam Foundation, is illustrated by Peter Y.K.Lam and Cheng Xiaozhong in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, pl. 19. See also a pair of similar bowls included by S. Marchant & Son in their exhibition, *Qing Mark & Period Blue and White*, London, 1994, cat. no. 4; and another pair sold in our Hong Kong rooms, 11th July 2020 lot 3642.

本盌為康熙時期（1662–1722年）經典御用器型之一，繪工精細，比例雅致，為此類紋飾中之佳例。可參考台北國立故宮博物院藏一件類似盌，著錄於《故宮藏瓷：清青花瓷》，冊1，香港，1968年，圖版12；另見香港中文大學文物館藏一例，為林業強教授基金捐贈，著錄於程曉中及林業強合著《清瓷萃珍：清代康雍乾官窯瓷器》，香港，1995年，圖版19。此外，倫敦古董商馬錢於1994年「清代款識與年製青花瓷器」專題展中，亦展出一對同類作品，編號4；另有一對於香港蘇富比拍場售出，2020年7月11日，編號3642。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

156

A blue and white 'fruit and flower' bowl, Mark and period of Kangxi | 清康熙 青花折枝花果紋盌 《大清康熙年製》款

Estimate:8,000 - 12,000 EUR

DESCRIPTION

A blue and white 'fruit and flower' bowl
Mark and period of Kangxi

the base with a six-character mark in underglaze blue within a double circle
Diameter 20.5 cm, 8⅛ in.

____

Bol en porcelaine bleu blanc à décor de fleurs et de fruits, marque et époque Kangxi

____

清康熙 青花折枝花果紋盌 《大清康熙年製》款

PROVENANCE

Dutch Private Collection.

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荷蘭私人收藏

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

157

A blue and white 'mandarin duck and lotus' dish, Mark and period of Yongzheng | 清雍正 青花蓮池鴛鴦臥足盤 《大清雍正年製》款

Estimate:35,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'mandarin duck and lotus' dish
Mark and period of Yongzheng

the base with a six-character mark within a double circle
Diameter 17.6 cm, 6⅞ in.

Assiette en porcelaine bleu blanc à décor de lotus et de canard mandarin, marque et époque Yongzheng

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清雍正 青花蓮池鴛鴦臥足盤 《大清雍正年製》款

CATALOGUE NOTE

Other Yongheng blue and white 'mandarin ducks and lotus pond' dish include two examples sold in our Hong Kong rooms, the first 19th May 1987, lot 268 and more recently 9th April 2024, lot 131, from the T.Y. Chao and Tsai I-Ming collections; the second also sold 9th April 2024, lot 140 and previously 1st November 1999, lot 381. Compare also a similar dish sold in our London rooms, 6th November 2013, lot 10.

此類雍正青花蓮池鴛鴦紋臥足盤甚為罕見，唯有數例可資比較。其一曾為趙從衍及蔡一鳴舊藏，先後兩次於香港蘇富比上拍，分別為1987年5月19日，編號268，及2024年4月9日，編號131。另有一例亦於2024年4月9日上拍，編號140，前曾於1999年11月1日釋出，編號381。另可比較倫敦蘇富比於2013年11月6日上拍之相似盤例，編號10。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

158

A blue and white 'lingzhi and bamboo' lobed bowl, Seal mark and period of Jiaqing | 清嘉慶 青花靈芝紋葵口盌《大清嘉慶年製》款

Estimate:6,000 - 8,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'lingzhi and bamboo' lobed bowl
Seal mark and period of Jiaqing

the base with a six-character seal mark in underglaze blue

Diameter 11.6 cm, 4⅝ in.

____

Bol lobé en porcelaine bleu blanc à décor de lingzhi et bambou, marque et époque Jiaqing

____

清嘉慶 青花靈芝紋葵口盌《大清嘉慶年製》款

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

159

A blue and white 'figural' jar, Qing dynasty, Kangxi period | 清康熙 青花人物故事圖

Estimate:15,000 - 30,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'figural' jar
Qing dynasty, Kangxi period

Diameter 22.8 cm, 9 in.

____

Jarre en porcelaine bleu blanc à décor de personnages,
dynastie Qing, époque Kangxi

____

清康熙 青花人物故事圖

PROVENANCE

A German Private Collection, formed in the 1970s–1980s.
Acquired in Stuttgart, 13th June 2022, lot 68.

____

德國私人收藏，得自1970 / 1980 年代
得自斯圖加特， 2022年6月13日，編號68

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

160

A white-glazed relief-carved 'peony' lobed vase, Seal mark and period of Jiaqing | 清嘉慶 白釉雕牡丹紋石榴尊《大清嘉慶年製》款

Estimate:50,000 - 80,000 EUR

DESCRIPTION

Property from a French Private Collection
A white-glazed relief-carved 'peony' lobed vase
Seal mark and period of Jiaqing

the base incised with a six-character seal mark
Height 23.5 cm, 9¼ in.

Collection particulière française
Vase lobé en porcelaine à glaçure blanche à décor de pivoines, marque et époque Jiaqing

法國私人收藏
清嘉慶 白釉雕牡丹紋石榴尊《大清嘉慶年製》款

PROVENANCE

Collection of Alice Boney (1901-1988) (according to label).
Acquired in Paris, circa 1990.

Alice Boney（1901-1988）收藏（據標籤）
得自巴黎，約1900年

CATALOGUE NOTE

The lobed pomegranate form of the present vase has a long and illustrious history in the Chinese canon. While also used by connoisseurs to describe archaic bronze vessels from the Han dynasty, the term *shiliuzun* (‘pomegranate vase’) is most commonly associated with a rare and coveted early Ming vase form; its body divided into six lobes, rising from a tall splayed foot to a waisted cylindrical neck and elegantly sweeping upwards to an out-turned rim and rolled lip. These Yongle and Xuande period examples were likely inspired in turn by the ‘treasure vases’ (*bum-pa*) of the Tibetan Buddhist tradition and their extraordinary form continued to obsess collectors, emperors and artisans alike in the ensuing centuries.

Compare an example of this type of Xuande mark and period from the Qing court collection, almost certainly known to the Jiaqing potters, now preserved in the Palace Museum, Beijing illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 100; and a more common Qing variation on the design without moulding and covered in a flambé glaze, including a Qianlong example sold in our New York rooms, 20th September 2023, lot 530; and a Jiaqing example sold in our Hong Kong rooms, 9th October 2007, lot 1532.

While similar 18th century vases decorated with clear glaze and moulded biscuit decoration are well attested, it is extremely rare to find such a pristine example of this historical form displaying such evident ‘Imperial Taste.’ Compare a closely related white *shiliuzun* of a more globular unlobed form with a moulded decoration of bats and flowers, preserved in the National Palace Museum, Taipei and included in the exhibition *Qingdai danse you ciqi tezhan* [Special exhibition of monochrome glazed porcelain of the Qing dynasty], Taipei, 1981, cat. no. 64; a closely related unmarked lobed example, sold in our New York rooms, 17th September 2003, lot 104; and another Jiaqing example, almost identical but for variations to the floral moulding, offered from the collection of Eleanor

Masters Hutchinson (1900-1985) at Christie's New York, 16th September 2016, lot 1366.

本瓶呈石榴形，器身起伏有致，為中國傳統器物造型中歷史悠久且極具地位者。「石榴尊」一詞雖亦常用於指稱漢代青銅器之古雅形制，但在瓷器領域中，則最常用以稱呼明初罕見且備受珍賞之一種瓶式，其特徵為六瓣瓜稜形瓶身，由高圈足起升，過束腰頸，向上延展至外撇捲邊口沿。此類永樂與宣德年間的典型器形，極可能受藏傳佛教「寶瓶」形制所啟發，並於後世歷代持續為帝王、藏家與工匠所傾倒，反覆摹仿。

可參考一件北京故宮博物院所藏、宣德款與年製之例，幾乎可以確定為嘉慶時期御窯工匠所仿效，著錄於耿寶昌主編《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版100。另見於清代常見類型，未具稜線雕飾而通體施窯變釉，包括一件乾隆時期之例，曾售於紐約蘇富比，2023年9月20日，編號530；以及一件嘉慶例，售於香港蘇富比拍場，2007年10月9日，編號1532。

雖然十八世紀亦有不少白釉與模印裝飾的此類瓶式傳世，然能見如此典雅、造型純正、展現「帝王品味」之代表作，實屬罕有。可對比台北國立故宮博物院所藏一件白釉模印蝙蝠與花卉紋飾之變體瓶，造型略趨圓潤，納入1981年「清代單色釉瓷器特展」，編號64；另見一件未署款之六瓣石榴尊，售於紐約蘇富比，2003年9月17日，編號104；以及一件嘉慶時期之例，與本品幾近一致，僅模印花卉紋有所不同，曾為Eleanor Masters Hutchinson（1900–1985）收藏，售於2016年9月16日紐約佳士得，編號1366。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

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A blue and white globular 'dragon' vase (Tianqiuping), Seal mark and period of Qianlong | 清乾隆 青花穿花龍紋天球瓶 《大清乾隆年製》款

Estimate:80,000 - 120,000 EUR

DESCRIPTION

Property from a French Private Collection
A blue and white 'dragon' vase (Tianqiuping)
Seal mark and period of Qianlong

the base with a six-character seal mark in underglaze blue, together with an associated wood stand with a *Qianlong yujian* seal mark (乾隆御鑑 - In the imperial inspection of Qianlong), inscribed with *Zhoulei wenyi* (周雷紋彝) and number two (2)

Height 54 cm, 21¼ in.

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Collection particulière française
Vase en porcelaine bleu blanc à décor de dragons, marque et époque Qianlong

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法國私人收藏
清乾隆 青花穿花龍紋天球瓶 《大清乾隆年製》款

PROVENANCE

Acquired in Paris, circa 1985.

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約1985年得自巴黎

CATALOGUE NOTE

Of enormous size and globular form, the present *tianqiuping* is a rare and extraordinary symbol of imperial might and the grandeur of the Qianlong court. Their rounded bodies said to resemble the spherical planets of the night's sky (*tianqiu*), vases of this remarkable form have long been considered symbols of imperial legitimacy and physical manifestations of an emperor's Mandate of Heaven. Produced at the start of the illustrious Qianlong period (1735-1795), the present vase is no exception. Swirling with a rare and vibrant imperial design, the piece stands as a testament to the unmatched creativity and craftsmanship of the imperial kilns in the early Qianlong period and the watchful supervision of Superintendent Tang Ying (1682–1756).

In form and decoration, the present *tianqiuping* makes a conspicuous nod to celebrated prototypes from the early Ming dynasty. Employed in the *Neiwufu* (Imperial Household Department) in the Forbidden City from the age of sixteen, Tang Ying exposed himself to the vast range of forms and designs preserved in the Qing court collection – including Ming *tianqiuping* – and soon developed an essential understanding of the vision and taste of the Qianlong Emperor. From its swirling lotus scrolls, rendered boldly to simulate the 'heaping and piling' of early cobalt pigments; to the crashing waves around the neck and foot – a celebrated motif from the Yongle reign (1403-1424) – the present vase highlights the familiarity Tang and his potters must have had with a small number of Ming prototypes. Compare, for example, a related pair of blue and white *tianqiuping* from the Yongle reign, strikingly painted with large dragons among lotus scrolls, preserved in the Qing court collection and almost undoubtedly known to the Qianlong potters, now preserved in the National Palace Museum, Taipei (accession nos *gu ci* 01142 and 011423), and included (in part) in the Museum's exhibition *Mingdai chunian ciqi tezhan / Special Exhibition of Early Ming Period Porcelain*, Taipei, 1982, cat. no. 5.

Similar Ming prototypes were first recreated – likely also with Tang Ying's guidance – during the reign of the preceding Yongzheng Emperor but, being for the most part direct imitations, they neither capture the strength

of the original designs, nor are they infused with the vibrancy of Qianlong examples. Compare three Yongzheng examples of this type from the Qing court collection, still preserved in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, including pl. 81, depicting the dragon amongst lotus scrolls; pl. 102, with the dragon incised and reserved in white; and pl. 197, with the dragon painted in copper-red. The dragons on these Yongzheng vases have all the characteristics found on the Ming period version: three claws and the characteristic blunt nose, strained bulging eyes beneath rich lashes and an especially pronounced antler-form horn.

In contrast, while Qianlong artisans clearly also referenced early Ming prototypes when creating their *tianqiuping*, the present vase is also a testament to their relentless quest for innovation and refinement. Broadening the neck and lifting the shoulders slightly to create a more imposing form, *tianqiuping* from the Qianlong period are noticeably taller and more grand than their Yongzheng counterparts with a body that tapers down towards the foot, heightening the elegance of the silhouette.

Swirling around the body of the vase with grace and ferocity, the varied dragons of the present design similarly epitomise the blend of creativity and respect for the past embodied by the Qianlong potters. While many of the dragons depicted on the present vase represent early Qing innovations, similarly represented on contemporaneous porcelain and textiles, others maintain in their rendering a whisper to their roots in the early Ming. The vase features five distinct depictions of dragons, including three with the five claws traditionally associated with the emperor himself, and two others with three claws in homage to the more free-flowing depictions of dragons in the Yuan and Ming dynasties. Similarly, while winged dragons (*yinglong*) were gradually incorporated into the Qing canon in the Yongzheng and Qianlong periods, featuring prominently on a series of large charger dishes produced for Manchu feasts, they too find their origins in much earlier sources. Compare a prototypical example of *yinglong* designs on porcelain on a Yongle period jar illustrated in *Sotheby's. Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 211 and sold in our Hong Kong rooms, 16th May 1989, lot 112; and an example of its interpretation in the early Qing among related floral scrollwork and wave bands on a Yongzheng charger, sold at Christie's Hong Kong, 29th April 2001, lot 609.

Although the dragons are slightly smaller than those on most Ming and Yongzheng prototypes, they retain their sense of power by wrapping around the vase's globular body and striding freely among the lotus scrolls, which seem to hover in reverence of the imperial creatures. This treatment and the masterful manipulation of negative space in the overall composition also helps to achieve a sense of balance and harmony in the design; further testament to the refined eye of Tang Ying and his potters.

The present *tianqiuping* is also remarkable in its use of an extremely rare and early reign mark. As scholar Geng Baochang described in his seminal work *Mingqing ciqi jiangding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pp 182-3, marks of this type – featuring 'a quite fresh type of seal script with round and soft strokes at turning points' – are among the earliest in the Qianlong repertoire and are attested on only a handful of pieces produced under the supervision of Tang Ying. Indeed, relying on notes preserved in the Palace Records, scholars have suggested that this mark was likely only applied to select wares produced for the Emperor between 1737 and 1747, before the advent of the more commonly attested *zhuanshu* reign mark. Compare three other attested examples of this coveted mark: a closely related *tianqiuping* decorated with three copper-red dragons, in the Palace Museum, Beijing, illustrated in the *Complete Collection (III)*, *op. cit.*, pl. 211; another blue and red *tianqiuping*, most recently sold at Bonhams New York, 17th March 2025, lot 24; and an extremely closely related blue and white *hu*-form vase from the collection of Francis Capel Harrison (1863-1938), most recently sold at Christie's Hong Kong, 3rd June 2015, lot 3128. The Harrison vase, formerly on loan to the Ashmolean Museum, Oxford, in 1903 and

1905, and sold in our London rooms, 9th November 2005, lot 327 (fig. 1), features a strikingly similar design of varied three- and five-clawed dragons swirling amidst lotus scrolls, wave borders and lotus lappets framing the design. While porcelain orders from this early period have yet to be decoded in detail, it is highly likely that the producers of the Harrison vase were closely aware of – if not personally responsible for – the production of the present vase, rendered in almost exactly the same hand.

To date, no other *tianqiuping* of this extraordinary design appear to survive. Compare a related pear-shaped vase of Qianlong mark and period decorated with a very closely related design of five dragons, scrolling lotuses and waves sold in our Hong Kong rooms, 8th April 2011, lot 3106. For similar Qianlong *tianqiuping* – likely of slightly later date – decorated more closely in line with Ming prototypes with two dragons amidst lotus scrolls, compare an example sold in our London rooms, 18th June 1968, lot 53; another from the Naval and Military Club and Jingguantang Collections, sold in our Hong Kong rooms, 31st October 1974, lot 184, illustrated in *The Tsui Museum of Art. Chinese Ceramics IV. Qing Dynasty*, Hong Kong, 1995, pl. 72, and sold again at Christie's London, 3rd November 1996, lot 553; a third, illustrated in *Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 269 and sold more recently at Christie's Hong Kong, 27th November 2007, lot 1688; and a fourth from the collection of Carrie H. (1859-1937) and Martin A. (1856-1932) Ryerson and the Art Institute of Chicago, sold at Christie's New York, 12th September 2019, lot 763.

While not originally associated with the present vase, the accompanying *zitan* wood stand also appears to have imperial origins. Inscribed with the inspection mark of the Qianlong Emperor (*Qianlong yu jian*), a description of its original companion – a 'Zhou dynasty wine vessel decorated with a key-fret design' (*Zhou leiwen yi*) – and the character *er* ('two'), the present stand appears to exactly correspond with a bronze stembowl recorded in the 1793 addendum to the catalogue of imperial bronzes in the Qianlong collection, *Xiqing xujian jiabian*, *juan* 7, p. 42, the present whereabouts of which is apparently unattested.

此器體量恢弘，造型渾圓，為乾隆朝帝王威儀與宮廷壯麗的稀世象徵。其渾圓器形寓意夜空，此類造型自古即被視為皇權正統與天命承傳的具體體現。本品燒造於乾隆盛世之初（1735–1795），為其早期御窯藝術高度之縮影。瓶身飾以罕見且氣勢非凡的帝王圖飾，展現出乾隆初期景德鎮御窯卓越創造力與技藝，亦體現督陶官唐英（1682–1756）在精細監督下達到的工藝高峰。

就造型與紋飾而言，此天球瓶明顯承襲明初經典器例之風格語彙。唐英自十六歲起於紫禁城內務府任職，得以接觸清宮典藏諸多歷代器物，包括明代天球瓶，因而深刻體會乾隆皇帝的審美旨趣與文化理想。瓶身所飾纏枝蓮紋，以濃重筆意模擬早期鈷料濃淡堆疊之效，瓶頸與圈足之翻騰海水紋則源自永樂（1403–1424）一朝經典樣式。此等細節，皆印證唐英與其工匠對明代少數珍罕範本之深刻理解。可參考一對永樂朝青花天球瓶，飾巨龍與纏枝蓮紋，現藏台北國立故宮博物院（故瓷01142與 011423），並曾於1982年「明代初年瓷器特展」展出，編號5。

此類器型最早於雍正時期再度燒製，應亦由唐英主導，然多為仿製且未能全然捕捉原作神韻，亦少乾隆時期所具有之生動氣韻。可比較北京故宮舊藏雍正朝三例天球瓶，載於《故宮博物院藏文物珍品全集．青花釉裏紅（下）》，上海，2000年，包括圖版81（青花穿花龍紋天球瓶）、圖版102（青花海水白龍紋天球瓶）與圖版197（青花釉裡紅海水龍紋天球瓶）。上述器上龍形皆見三爪設計、圓鈍鼻、鼓脹雙目與鹿角狀角，悉承明代特徵。

相比之下，乾隆時期御匠雖仍取法明初原型，然更致力於創新與形制上的再詮釋。本瓶擴大瓶肩、略高瓶頸，使整體比例更為挺拔宏偉，體現乾隆天球瓶於形制氣勢上遠勝雍正作品。本器龍紋姿態各異，盤旋飛騰，或馳騁蓮葉之間，雄健之中不失雅逸，展現御窯對古典圖像之尊重與再創之精神。所繪五龍中，三龍具五爪，象徵皇權；另二龍為三爪，似為對元、明兩代較為自由龍紋風格的致意。瓶上亦見應龍，該形象於雍正、乾隆時期逐步納入清宮紋樣體系，尤常見於滿洲御宴所用大盤。此一題材可追溯至更早樣式，諸如一永樂朝罐飾應龍紋，載於《蘇富比香港三十年》，2003年，編號211，

售於1989年5月16日香港蘇富比，編號112；另見雍正青花海水白龍紋大盤，售於2001年4月29日佳士得香港，編號609。

本器之龍紋雖略小於多數明代、雍正前例，但其騰挪之勢繞瓶旋轉，動感強烈，蓮紋在其間穿插躍動，彷若朝聖般環繞帝龍。整體構圖巧妙留白，虛實相生，層次分明，進一步體現唐英及御匠深厚藝術修養與美學眼光。尤為珍貴者，在於本器所署年款。此款為乾隆早期所用極罕見樣式，如耿寶昌於《明清瓷器鑑定》（香港，1993年，頁182–183）所言，「初期的官窯款識中，還有一種較爲新穎的篆書體，連筆轉折處圓柔」，僅見於唐英督陶時期之少數器例，或僅使用於乾隆二年（1737年）至十二年（1747年）間。可比較北京故宮所藏一件青花釉裏紅三龍天球瓶，載於同書三卷，頁211；另見一件青花釉裏紅龍紋天球瓶，售於2025年3月17日紐約邦瀚斯，編號24；以及Francis Capel Harrison（1863–1938）舊藏的青花蒼龍教子穿蓮紋螭龍耳尊，售於2015年6月3日香港佳士得拍賣，編號3128。此尊曾於1903及1905年借展於牛津阿什莫林博物館，亦先於2005年11月9日倫敦蘇富比拍賣，編號327（圖一）。尊身飾以三爪與五爪龍紋、纏枝蓮紋、海水紋及蓮瓣紋，構圖與本品極為接近，氣勢磅礴。

目前尚無與本品裝飾風格完全一致之天球瓶。可參見一件乾隆款五龍、纏枝蓮與海水紋膽瓶，售於2011年4月8日香港蘇富比，編號3106。另見若干乾隆天球瓶，或為稍晚期製，其風格更接近明代前例，如1968年6月18日倫敦蘇富比編號53；1974年10月31日香港蘇富比編號184，舊藏於海軍與軍官俱樂部與靜觀堂，並載於《徐氏藝術館：陶瓷IV．清代》，香港，1995年，圖版72，後於1996年11月3日佳士得倫敦再度釋出，拍品553；另見《蘇富比香港三十週年》，香港，2003年，圖版269，並於2007年11月27日佳士得香港再上拍，編號1688；以及原凱莉（1859–1937）與馬丁· 賴爾森（1856–1932）伉儷舊藏，曾藏於芝加哥藝術博物館，售於2019年9月12日紐約佳士得，編號763。

雖與本器原不屬一組，惟所配紫檀木座同樣極具特色，疑為清宮原製。座面陰刻「乾隆御覽」印記，並題「周雷紋彝」與序號「二」。該座與《西清續鑑甲編》卷七（1793年增補乾隆銅器目錄）頁42所載一件高足青銅彝器記述相符，惟其銅器本體迄未見現藏紀錄。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

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A blue and white 'lotus' bottle vase, Seal mark and period of Daoguang | 清道光 青花纏枝蓮紋賞瓶《大清道光年製》款

Estimate:30,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A blue and white 'lotus' bottle vase
Seal mark and period of Daoguang

the base with a six-character seal mark in underglaze blue

Height 37.6 cm, 14¾ in.

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Vase bouteille en porcelaine bleu blanc à décor de lotus, marque et époque Daoguang

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清道光 青花纏枝蓮紋賞瓶《大清道光年製》款

PROVENANCE

English Private Collection.

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英國私人收藏

CATALOGUE NOTE

The present vase is a grand example of Ming-inspired design adopted and adapted for a Qing dynasty setting. Adorning the generous curves of the bottle's belly, a band of crisply rendered lotus scrolls are intentionally dotted with thicker spots of underglaze blue to imitate the once-accidental mottled 'heaping and piling' effect of the celebrated 15th century wares. Indeed, from the stiff leaf border around the piece's neck to palm lappets at the foot and crashing waves swirling around its neck, the present bottle borrows heavily from the canon of early Ming designs but imbues them with a truly novel sense of vibrancy.

While bottle vases of this type were first developed during the Qianlong reign (1735-1795), the design continued to be refined and reproduced throughout the middle and late Qing periods, with many of the finest examples bearing Daoguang marks. Compare a number of Qianlong prototypes preserved in the world's leading collections of Chinese porcelain, including one in the Nanjing Museum, illustrated in *Treasures of the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 233; another in the Shanghai Museum, in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 15, Shanghai, 2000, pl. 2; and four others once preserved in the Ottoman court, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, vol. III, London, 1996, pl. 2564, one with an elaborate 19th century Ottoman gilt-metal cover.

Compare also a small number of examples of Daoguang mark and period, including a pair from the collection of Dr. J.C.J. Bierens de Haan (1867-1951), sold at Christie's London, 15th May 2009, lot 126; a single vase from the collection of Reverend Isaac Taylor Headland (1859-1942), sold at Christie's New York, 15-16th March 2015, lot 3165; and a fourth from the collection of Dr. Chan Chi Chin, sold in our Hong Kong rooms, 9th April 2024, lot 3660.

本瓶體造型宏麗，為清代對明代經典加以繼承與創新詮釋之典範。瓶腹寬厚之處飾纏枝蓮紋，筆法勁利且鈷料

暈染刻意加重，模擬十五世紀青花瓷器上偶發的「暈染堆積」效果，為明代青花特徵之一。自頸部挺立的仰覆蕉葉紋、足部的棕櫚葉紋至頸部翻騰之海水紋飾，皆可見早期明代瓷器語彙的再現，然整體構圖更富動感，注入嶄新的視覺活力。

此類瓶式最早創燒於乾隆時期（1735–1795），但其設計於清中期至晚期不斷演進與再製，其中佳作多署道光年款。可比較多件乾隆時期範例，現藏於世界重要中國瓷器收藏之中，如南京博物院藏一例，著錄於《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，圖版233；另見上海博物館藏品，載於《中國陶瓷全集》，卷15，上海，2000年，圖版2；及原鄂圖曼宮廷收藏之四例，收錄於康蕊君《土耳其托卡比皇宮博物館藏中國瓷器》，卷3，倫敦，1996年，圖版2564，其中一例配有十九世紀鄂圖曼鎏金蓋。
另可參考數件道光年款之瓶式，如J.C.J. Bierens de Haan醫生（1867–1951）收藏之一對，售於倫敦佳士得2009年5月15日，編號126；Reverend Isaac Taylor Headland（1859–1942）舊藏一例，售於紐約佳士得2015年3月15至16日，編號3165；以及陳子謙醫生珍藏一例，售於香港蘇富比2024年4月9日，編號3660。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

163

A blue and white 'floral' sleeve vase and baluster vase, Transitional and Kangxi periods | 明末清初及清康熙 青花花卉紋瓶一組兩件

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A blue and white 'floral' sleeve vase and baluster vase
Transitional and Kangxi periods

(2)
Heights 28.5 cm, 11¼ in.; 26 cm, 10¼ in.

____

Collection particulière européenne
Vase rouleau et vase balustre en porcelaine bleu blanc à décor floral, époques Transition et Kangxi

____

歐洲私人收藏
明末清初及清康熙 青花花卉紋瓶一組兩件

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

164

A blue and white 'lotus' dish, Mark and period of Yongzheng | 清雍正 青花纏枝番蓮紋盤 《大清雍正年製》款

Estimate:3,000 - 5,000 EUR

DESCRIPTION

A blue and white ‘lotus’ dish
Mark and period of Yongzheng

the base with a six-character mark in underglaze blue within a double circle
Diameter 15.3 cm, 6 in.

____

Collection particulière européenne
Plat en porcelaine bleu blanc à décor de lotus, marque et époque Yongzheng

____

歐洲私人收藏
清雍正 青花纏枝番蓮紋盤 《大清雍正年製》款

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

165

A blue and white 'mantouxin' 'figural' dish, Qing dynasty, Kangxi period | 清康熙 青花人物故事圖饅頭心盤

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a European Private Collection
A blue and white 'mantouxin' 'figural' dish
Qing dynasty, Kangxi period

Diameter 38.5 cm, 15⅛ in.

____

Collection particulière européenne
Plat en porcelaine bleu blanc à décor de personnages, dynastie Qing, époque Kangxi

____

歐洲私人收藏
清康熙 青花人物故事圖饅頭心盤

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

166

A blue and white bowl, mark and period of Jiajing, and a blue and white stem cup, Qing dynasty, Kangxi period | 明嘉靖 青花佛獅紋盌《大明嘉靖年製》款 及 清康熙 青花高足盃

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A blue and white bowl, mark and period of Jiajing and a blue and white stem cup, Qing dynasty, Kangxi period

the base of the bowl with a six-character mark in underglaze blue within a double circle (2)

Diameter 17.5 cm, 6⅞ in. (bowl); Height 14 cm, 5½ in. (stemcup)

____

Collection particulière européenne
Bol en porcelaine bleu blanc, marque et époque Jiajing et coupe sur pied en porcelaine bleu blanc, dynastie Qing, époque Kangxi

____

歐洲私人收藏
明嘉靖 青花佛獅紋盌《大明嘉靖年製》款 及 清康熙 青花高足盃

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

167

A group of six blue and white wares, late Ming / Qing dynasty, 16th / 18th century | 明末 / 清 十六 / 十八世紀 青花瓷器 一組六件

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of six blue and white wares
Late Ming / Qing dynasty, 16th / 18th century

comprising five large dishes and a 'lotus' bowl, together with a pair of Delft blue and white faceted jars and covers (8)

Diameter of largest 39 cm, 15⅜ in.

____

Collection particulière européenne
Ensemble de six pièces en porcelaine bleu blanc, fin de la dynastie Ming / dynastie Qing, XVIe / XVIIIe siècle

____

歐洲私人收藏
明末 / 清 十六 / 十八世紀 青花瓷器一組六件

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

168

A small blue and white 'literati' vase and two blue and white octagonal 'figural' bowls, Transitional and Kangxi periods | 明末清初及清康熙 青花物故事圖小瓶 及 青花物故事圖物故事圖盌一組兩件

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A small blue and white 'literati' vase and two blue and white octagonal 'figural' bowls
Transitional and Kangxi periods

(3)
Height of tallest 18.1 cm, 7⅛ in.

____

Collection particulière européenne
Petit vase en porcelaine bleu blanc à décor de lettrés et deux bols octogonaux en porcelaine bleu blanc à décor de personnages, époques Transition et Kangxi

____

歐洲私人收藏
明末清初及清康熙 青花物故事圖小瓶 及 青花物故事圖物故事圖盌一組兩件

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

169

A group of eight blue and white wares, late Ming / early Qing dynasty | 明末 / 清初 青花瓷器一組八件

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A group eight of blue and white wares
Late Ming / early Qing dynasty

comprising five dishes, a pair of blue and white jars and a blue and white bowl (8)
Diameter of largest 39.2 cm, 15⅜ in.

____

Collection particulière européenne
Ensemble de huit pièces en porcelaine bleu blanc, fin de la dynastie Ming / début de la dynastie Qing

____

歐洲私人收藏
明末 / 清初 青花瓷器一組八件

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

170

Two blue and white dishes and a baluster vase, Qing dynasty, Kangxi period | 清康熙 青花瓷器一組三件

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
Two blue and white dishes and a baluster vase
Qing dynasty, Kangxi period

the base of the small dish with a six-character mark within a double circle (3)

Diameters 15.2 cm, 6 in. ; 28.5 cm, 11¼ in. (dishes)

Height 21.2 cm, 8⅜ in. (vase)

____

Collection particulière européenne
Ensemble de deux assiettes et un vase balustre en porcelaine bleu blanc, dynastie Qing, époque Kangxi

____

歐洲私人收藏
清康熙 青花瓷器一組三件

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

171

A group of ten blue and white wares, Qing dynasty, 17th / 18th century | 清十七 / 十八世紀 青花瓷器一組十件

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of ten blue and white wares
Qing dynasty, 17th / 18th century

comprising five large dishes, a pair of 'phoenix' baluster vases, a cosmetic box, a bell and a small censer (10)

Diameter of largest 36.7 cm, 14½ in.

____

Collection particulière européenne
Ensemble de dix pièces en porcelaine bleu blanc, dynastie Qing, XVIIe / XVIIIe siècle

____

歐洲私人收藏
清十七 / 十八世紀 青花瓷器一組十件

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

172

A blue and white 'landscape' basin and a blue and white 'animals' jar, Transitional period, 17th century | 明末清初十七世紀 青花瑞山水紋盆 及 青花瑞獸紋瓶

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A blue and white 'landscape' basin and a blue and white 'animals' jar
Transitional period, 17th century

(2)
Diameter 24.2 cm, 9½ in. (basin) ; Height 25.5 cm, 10 in. (jar)

___

Collection particulière européenne
Bassin en porcelaine bleu blanc à décor de paysage et jarre en porcelaine bleu blanc à décor d'animaux, époque Transition, XVIIe siècle

___

歐洲私人收藏
明末清初十七世紀 青花瑞山水紋盆 及 青花瑞獸紋瓶

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

173

A group of six blue and white wares, Qing dynasty, Kangxi period | 清康熙 青花瓷器一組六件

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of six blue and white wares
Qing dynasty, Kangxi period

comprising a 'floral' dish, a 'longevity' waterpot, a 'longevity' bowl, an octagonal 'immortal' bowl, and a pair of octagonal bowls (6)

Diameter of largest 35.2 cm, 13⅞ in.

____

Collection particulière européenne
Ensemble de six pièces en porcelaine bleu blanc, dynastie Qing, époque Kangxi

____

歐洲私人收藏
清康熙 青花瓷器一組六件

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

174

A blue and white 'qilin' jar and a blue and white waterpot, Qing dynasty, Kangxi period | 清康熙 青花瑞獸圖罐及水丞一組兩件

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a European Private Collection
A blue and white 'qilin' jar and a blue and white waterpot
Qing dynasty, Kangxi period

(2)
Height 31.5 cm, 12⅜ in. (vase)
Diameter 22.5 cm, 8⅞ in. (waterpot)

____
____

Collection particulière européenne
Jarre en porcelaine bleu blanc à décor de qilins et pot à eau en porcelaine bleu blanc, dynastie Qing, époque Kangxi

____
____

歐洲私人收藏
清康熙 青花瑞獸圖罐及水丞一組兩件

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

175

A group of eight blue and white 'kraak' porcelains together with a blue and white silver mounted kendi, Ming dynasty, 16th / 17th century | 明 十六/ 十七世紀 克拉克青花瓷器一組八件 及 青花銀鑲口君持

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of eight blue and white 'kraak' porcelains together with a blue and white silver mounted kendi
Ming dynasty, 16th / 17th century

(9)
Diameter of largest 35.2 cm, 13⅞ in.

____

Collection particulière européenne
Ensemble de huit pièces en porcelaine bleu blanc de type 'Kraak', et un kendi en porcelaine bleu blanc monté en argent, dynastie Ming, XVIe / XVIIe siècle

____

歐洲私人收藏
明 十六/ 十七世紀 克拉克青花瓷器一組八件 及 青花銀鑲口君持

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

176

A blue and white 'figural' ewer and bowl, and a powder-blue ground gilt-decorated 'figural' dish, Transitional and Kangxi periods | 明末清初及清康熙 青花人物故事圖壺及盌 及灑藍地描金盤 一組三件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
A blue and white 'figural' ewer and bowl, and a powder-blue ground gilt-decorated 'figural' dish
Transitional and Kangxi periods

(3)
Diameter of largest 31.8 cm, 12½ in.

____

Collection particulière européenne
Aiguière et bol en porcelaine bleu blanc à décor de personnages et assiette à décor doré sur fond bleu poudré, époques Transition et Kangxi

____

歐洲私人收藏
明末清初及清康熙 青花人物故事圖壺及盌 及灑藍地描金盤 一組三件

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

177

A large group of fifteen Chinese and Japanese Imari wares, 18th century | 十八世紀 中國及日本伊萬里瓷器一組十五件

Estimate:5,000 - 8,000 EUR

DESCRIPTION

Property from a European Private Collection
A large group of fifteen Chinese and Japanese Imari wares
18th century

comprising ten dishes, a pair of octagonal dishes, a handled-pot, a powder blue punch bowl, and a bowl
(15)
Diameter of largest 40 cm, 15¾ in.

____

Collection particulière européenne
Ensemble de quinze pièces en porcelaine Imari, Chine et Japon, XVIIIe siècle

____

歐洲私人收藏
十八世紀 中國及日本伊萬里瓷器一組十五件

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

178

A group of seven wucai wares, Transitional period and later | 明末清初及更晚 五彩瓷器一組七件

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of seven wucai wares
Transitional period and later

comprising three small jars, two rouleau vases and two baluster vases, *together with* a Japanese Imari dish (8)

Height of tallest 30.5 cm, 12 in.
____

Collection particulière européenne
Ensemble de sept pièces en porcelaine wucai, époque Transition et postérieur

____

歐洲私人收藏
明末清初及更晚 五彩瓷器一組七件

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

179

A group of four famille-verte wares, Qing dynasty, Kangxi period and 19th century | 清康熙及十九世紀 五彩瓷器一組四件

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of four famille verte wares
Qing dynasty, Kangxi period and 19th century

comprising a large dish with composite flower sprays, a large flower bouquet basket dish, a dragon bowl and a rouleau vase, together with a large famille rose dish (5)

Diameter of largest 35.5 cm, 14 in.

____

Collection particulière européenne
Ensemble de quatre pièces en porcelaine de la famille verte, dynastie Qing, époque Kangxi et XIXe siècle

____

歐洲私人收藏
清康熙及十九世紀 五彩瓷器一組四件

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

180

A pair of famille-verte octogonal 'lotus' vases, Qing dynasty, Kangxi period | 清康熙 五彩纏枝蓮紋八方瓶一對

Estimate:10,000 - 20,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A pair of famille-verte octogonal 'lotus' vases
Qing dynasty, Kangxi period

each of octagonal section, the tapering faceted sides rising to a sharply canted shoulder surmounted by a slightly waisted neck and flaring rim, each slender rectangular panel boldly enameled with lush lotus blossoms borne on a delicately undulating stem with furled leaves, the angled shoulders with the 'Eight Auspicious Emblems' reserved on a pale-green diaper or 'fish roe' ground, the neck with further lotus blooms, the base flat and unglazed (2)

Height of taller 41.3 cm, 16¼ in.

___

Paire de vases octogonaux en porcelaine de la famille verte à décor de lotus, dynastie Qing, époque Kangxi

___

清康熙 五彩纏枝蓮紋八方瓶一對

PROVENANCE

Italian Private Collection.
S. Marchant & Son, London.

___

義大利私人收藏
馬錢特，倫敦

CATALOGUE NOTE

The slender, graceful form of the present pair represents the extraordinary skill of the Kangxi period potters who were able to successfully reinterpret the traditional curvilinear baluster form into a clean rectilinear format, a technical feat that left few extant examples. A pair of vases of identical form but with different floral decoration from the collection of Mr. and Mrs. Sylvain L. Goldmuntz was sold in our Monaco rooms, 4th March 1990, lot 355; and another pair is illustrated in R. L. Hobson, *Chinese Porcelain and Wedgwood Pottery, with other Works of Ceramic Art, A Record of the Collection in the Lady Lever Art Gallery, Port Sunlight formed by The First Viscount Leverhulme*, London, 1928, pl. 52.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ASIAN FAMILY COLLECTION | 亞洲家族珍藏

181

A famille-verte 'warriors' jar and cover, Qing dynasty, Kangxi period | 清康熙 五彩勇戰圖蓋罐

Estimate:12,000 - 18,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an Asian Family Collection
A famille-verte 'warriors' jar and cover
Qing dynasty, Kangxi period

wood stand (2)

Height 58 cm, 22⅞ in.

____

Collection familiale asiatique
Jarre couverte en porcelaine de la famille verte à décor de guerriers, dynastie Qing, époque Kangxi

____

亞洲家族珍藏
清康熙 五彩勇戰圖蓋罐

PROVENANCE

Lucien Vigneau Antiquités, Paris, 15th December 1981.
French Private Collection.
Sotheby's Paris, 9th June 2011, lot 327.

____

Lucien Vigneau Antiquités，巴黎，1981年12月15日
法國私人收藏
巴黎蘇富比，2011年6月9日，編號327

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ASIAN FAMILY COLLECTION | 亞洲家族珍藏

182

A rare yellow-ground green-enamelled 'dragon' dish, Ming dynasty, 16th century | 明十六世紀 黃地綠彩趕珠龍紋盤

Estimate:6,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an Asian Family Collection
A rare yellow-ground green-enamelled 'dragon' dish
Ming dynasty, 16th century

the base with a four-character *yu tang jia qi* (beautiful vessel from the jade hall) hall mark in underglaze blue within a double circle, fitted box (2)

Diameter 31.5 cm, 12⅜ in.

____

Collection familiale asiatique
Assiette en porcelaine émaillée vert sur fond jaune à décor de dragon, dynastie Ming, XVIe siècle

____

亞洲家族珍藏
明十六世紀 黃地綠彩趕珠龍紋盤

PROVENANCE

Collection of Edward T. Chow (1910-1980), gifted to the family of the previous owner in the early 1970s.
Bonhams London, 13 May 2013, lot 63.

____

仇焱之(1910-1980)舊藏，於1970年代早期贈與前藏家家族
倫敦邦瀚斯，2013年5月13日，編號63

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A BELGIAN PRIVATE COLLECTION | 比利時私人收藏

183

A pair of yellow ground green and aubergine enamelled 'dragon' dishes, Marks and period of Kangxi | 清康熙 黃地紫綠彩雙龍趕珠紋盤一對《大清康熙年製》款

Estimate:6,000 - 10,000 EUR

DESCRIPTION

Property from a Belgian Private Collection
A pair of yellow ground green and aubergine enamelled 'dragon' dishes
Marks and period of Kangxi

the base of each with a six-character mark in aubergine within a double circle (2)

Diameters 11.2 cm, 4⅜ in.

____

Collection particulière belge
Paire d'assiettes en porcelaine émaillée vert et aubergine sur fond jaune à décor de dragons, marques et époque Kangxi

____

比利時私人收藏
清康熙 黃地紫綠彩雙龍趕珠紋盤一對《大清康熙年製》款

PROVENANCE

Acquired by the grandparents of the present owner, circa 1980, and thence by descent.

____

現藏家之祖父母得於約1980年，此後家族傳承

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

184

A rare famille-rose 'boar' tureen and cover, Qing dynasty, Qianlong period | 清乾隆 粉彩豕首蓋盆

Estimate:25,000 - 40,000 EUR

DESCRIPTION

Property from a European private collection
A rare famille-rose 'boar' tureen and cover
Qing dynasty, Qianlong period

Length 35.5 cm, 14 in.

____

Collection particulière européenne
Terrine couverte en porcelaine de la famille rose en forme de tête de sanglier, dynastie Qing, époque Qianlong

____

歐洲私人收藏
清乾隆 粉彩豕首蓋盆

PROVENANCE

Acquired from Accorsi, Turin, circa 1980.

____

得自Accorsi， 杜林，約1980年

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

185

A rare famille-rose 'boar' tureen and cover, Qing dynasty, Qianlong period | 清乾隆 粉彩豕首蓋盆

Estimate:15,000 - 25,000 EUR

DESCRIPTION

Property from a European private collection
A rare famille-rose 'boar' tureen and cover
Qing dynasty, Qianlong period

Length 36 cm, 14⅛ in.

Collection particulière européenne
Terrine couverte en porcelaine de la famille rose en forme de tête de sanglier, dynastie Qing, époque Qianlong

---

歐洲私人收藏
清乾隆 粉彩豕首蓋盆

PROVENANCE

Acquired from Accorsi, Turin, circa 1980.

得自Accorsi， 杜林，約1980年

CATALOGUE NOTE

Naturalistically modeled in the form of a boar's head, this exceptional tureen exemplifies the refined craftsmanship and artistic ingenuity of the Qianlong period. The finely detailed features, from the expressive snout to the carefully incised bristles, are heightened by the delicate enamel decoration, evoking both realism and charm. Such tureens, inspired by European faience and commissioned for the export market, were highly prized for their whimsical yet sophisticated appeal. Whether Chinese porcelain or European faience, boar's head tureens were highly sought-after statement pieces, bringing theatricality and sophistication to 18th-century banquet tables of aristocratic households. When filled with steaming hot soup or stew, the effect was further dramatized by the mist rising from the nostrils, creating the illusion of a living beast and adding a whimsical touch to the dining presentation.

The fascination with animal-form tureens flourished in Europe during the mid-18th century, with soft-paste porcelain and faience models produced at renowned manufactories such as Strasbourg, Palissy, Chelsea, and Höchst. The Chelsea factory auction catalogue of March 18, 1755, listed "a very curious tureen in the form of a boar's head". These European precedents likely influenced the Chinese export market, where artisans responded to Western demand with exquisite porcelain interpretations.

According to W.R. Sargent, records of the Dutch East India Company document an order of 25 boar's head tureens in 1763. In 1764, nineteen were shipped to Holland, but further orders were abandoned as the supercargoes deemed them "too risky". This highlights both the rarity and the commercial challenges surrounding these intricate export wares. The impressive scale and lifelike detailing of such pieces made them prized possessions among European collectors and connoisseurs.

Compare a closely related example preserved in the Philadelphia Museum of Art, Philadelphia (acc. no 1956-107-9a,b); a pair in the collection of the architect Philip Trammell Shutze, housed in the Atlanta History Center,

Atlanta (acc. no. 1982.325.M163); and a similar example from the collection of Mrs. Lammot du Pont Copeland. preserved in the Peabody Essex Museum and illustrated in W. R. Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, 1998, p. 203. Another closely related example is reproduced in Michel Beurdeley. *Porcelaine de la Compagnie des Indes*, 1962, p. 175, cat. no. 99.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ASIAN FAMILY COLLECTION | 亞洲家族珍藏

186

A white-glazed cong-form vase, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 白釉琮式瓶《大清乾隆年製》或仿款

Estimate:15,000 - 25,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an Asian Family Collection
A white-glazed cong-form vase
Qing dynasty, 18th / 19th century

the base with a six-character Qianlong seal mark, possibly apocryphal

Height 35 cm, 13¾ in.

____

Collection familiale asiatique
Vase de forme quadrangulaire à glaçure blanche, dynastie Qing, XVIIIe / XIXe siècle

____

亞洲家族珍藏
清十八 / 十九世紀 白釉琮式瓶《大清乾隆年製》或仿款

PROVENANCE

Acquired in Hong Kong in 1982.
Christie's New York, 26 March 2010, lot 1427.

____

1982年得自香港
紐約佳士得，2010年3月26日，編號1427

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ASIAN FAMILY COLLECTION | 亞洲家族珍藏

187

A pair of blue and white barbed 'floral' dishes, Seal marks and period of Qianlong | 清乾隆 青花花卉紋菱口盤一對 《大清乾隆年製》款

Estimate:15,000 - 25,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an Asian Family Collection
A pair of blue and white barbed 'floral' dishes
Seal marks and period of Qianlong

the base of each with a six-character seal mark in underglaze-blue (2)

Diameters 23 cm, 9 in.

Collection familiale asiatique
Paire d'assiettes en porcelaine bleu blanc à décor floral, marques et époque Qianlong

---

亞洲家族珍藏
清乾隆 青花花卉紋菱口盤一對 《大清乾隆年製》款

PROVENANCE

Sotheby's London, 9th November 2011, lot 204.

倫敦蘇富比，2011年11月9日，編號204

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ASIAN FAMILY COLLECTION | 亞洲家族珍藏

188

A pair of doucai 'dragon and carp' dishes, Marks and period of Yongzheng | 清雍正 鬪彩鯉躍龍門圖盤一對 《大清雍正年製》款

Estimate:30,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an Asian Family Collection
A pair of doucai 'dragon and carp' dishes
Marks and period of Yongzheng

the base of each with a six-character mark in underglaze-blue within a double circle (2)

Diameter of larger 15.2 cm, 6 in.

____

Collection familiale asiatique
Paire d'assiettes en porcelaine doucai à décor de dragon et carpes, marques et époque Yongzheng

____

亞洲家族珍藏
清雍正 鬪彩鯉躍龍門圖盤一對 《大清雍正年製》款

PROVENANCE

Frank Caro, New York, February 1966.
Collection of Evelyn Annenberg Hall (1911-2005).
Christie’s New York, 29th March 2006, lot 109.
Sotheby’s London, 9th November 2011, lot 424.

____

Frank Caro，紐約，1966年2月
Evelyn Annenberg Hall(1911-2005)收藏
紐約佳士得，2006年3月29日，編號109
倫敦蘇富比，2011年11月9日，編號424

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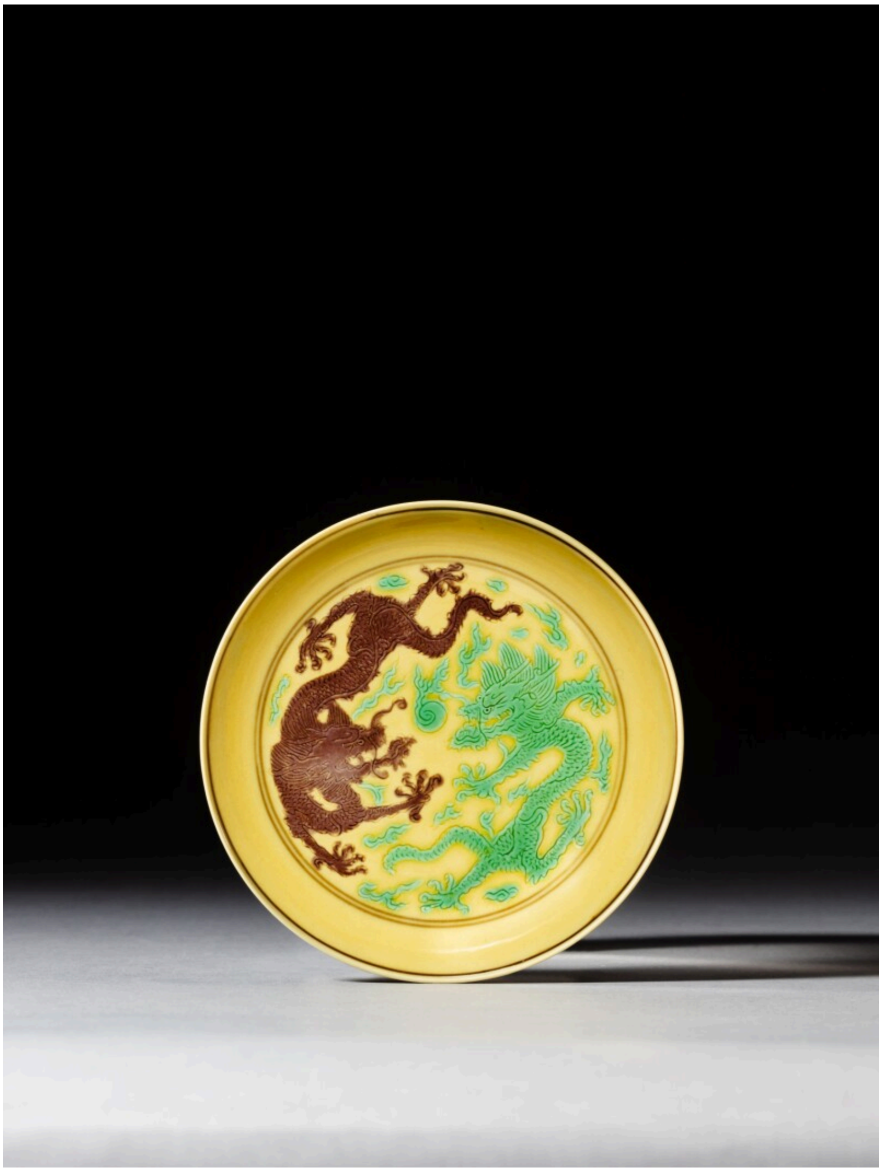
Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST



189

A green and aubergine enamelled yellow-ground 'dragon' dish, Mark and period of Kangxi | 清康熙 黃地紫綠彩雙龍趕珠紋盤 《大清康熙年製》款

Estimate:10,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A green and aubergine enamelled yellow-ground 'dragon' dish
Mark and period of Kangxi

the base with a six-character mark in aubergine within a double circle

Diameter 12.9 cm, 5 in.

____

Coupelle en porcelaine émaillée vert et aubergine sur fond jaune à décor de dragons, marque et époque Kangxi

____

清康熙 黃地紫綠彩雙龍趕珠紋盤 《大清康熙年製》款

PROVENANCE

Formerly in the collection of Henry Mazot (1882-1956), who lived and worked in Beijing in the 1920s to 1940s.
S. Marchant & Son, London.

____

Henry Mazot（1882-1956年）收藏，曾於上世紀20至40年代居住北京
馬錢特，倫敦

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

190

A pair of yellow-ground green and aubergine-enamelled 'dragon' dishes, Marks and period of Guangxu | 清光緒 黃地紫綠彩雙龍趕珠紋盤一對 《大清康熙年製》款

Estimate:4,000 - 8,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A pair of yellow-ground green and aubergine-enamelled 'dragon' dishes
Marks and period of Guangxu

the base of each with a six-character mark in aubergine (2)

Diameter of larger 10.9 cm, 4¼ in.

____

Paire de coupelles en porcelaine émaillée vert et aubergine sur fond jaune à décor de dragons, marque et époque Guangxu

____

清光緒 黃地紫綠彩雙龍趕珠紋盤一對 《大清光緒年製》款

PROVENANCE

Formerly in the collection of Henry Mazot (1882-1956), who lived and worked in Beijing in the 1920s to 1940s.
S. Marchant & Son, London.

____

Henry Mazot（1882-1956年）收藏，曾於上世紀20至40年代居住北京
馬錢特，倫敦

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

191

A famille-rose lobed 'Ten Views of Jiangxi Province' bowl, Seal mark and period of Jiaqing | 清嘉慶 粉彩藤閣高風圖葵口盌《大清嘉慶年製》款

Estimate:8,000 - 10,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A famille-rose lobed 'Ten Views of Jiangxi Province' bowl
Seal mark and period of Jiaqing

the base with a six-character seal mark in iron red

Diameter 16.2 cm, 6⅜ in.

____

Coupe lobée en porcelaine de la famille rose à décor de vue sur le pavillon du prince Teng, marque et époque Jiaqing

____

清嘉慶 粉彩藤閣高風圖葵口盌《大清嘉慶年製》款

PROVENANCE

French Private Collection.
S. Marchant & Son, London.

____

法國私人收藏
馬錢特，倫敦

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

192

An iron-red and underglaze-blue 'bats' dish, Seal mark and period of Daoguang | 清道光 青花礬紅彩五福盤《大清道光年製》款

Estimate:10,000 - 12,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

An iron-red and underglaze-blue 'bats' dish
Seal mark and period of Daoguang

the base with a six-character seal mark in underglaze blue

Diameter 14.3 cm, 5⅝ in.

____

Coupe en porcelaine bleu blanc et rouge-de-fer à décor de chauves-souris, marque et époque Daoguang

____

清道光 青花礬紅彩五福盤《大清道光年製》款

PROVENANCE

Collection of Birger & Kajsa Ohlin, acquired in China in 1955.
S. Marchant & Son, London.

____

Birger & Kajsa Ohlin收藏，1955年得自中國
馬錢特，倫敦

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

193

A pair of iron-red 'dragon' cups, Marks and period of Guangxu | 清光緒 礬紅彩龍紋盃一對 《大清光緒年製》款

Estimate:7,000 - 12,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A pair of iron-red 'dragon' cups
Marks and period of Guangxu

the base of each with a six-character mark in underglaze blue
(2)

Diameter of larger 6 cm, 2⅜ in.

____

Paire de petites coupes en porcelaine émaillée rouge de fer à décor de dragons, marques et époque Guangxu

____

清光緒 礬紅彩龍紋盃一對 《大清光緒年製》款

PROVENANCE

Scandinavian collection, acquired in Beijing in the 1950’s.
S. Marchant & Son, London.

____

北歐私人收藏，1950年代得自北京
馬錢特，倫敦

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

194

A yellow-ground famille-rose 'dragon' altar vessel and cover (Deng), Seal mark and period of Daoguang | 清道光 黃地粉彩蟠龍紋登 《大清道光年製》款

Estimate:30,000 - 50,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A yellow-ground famille-rose 'dragon' altar vessel and cover (Deng)
Seal mark and period of Daoguang

the base of the vessel and the interior of the cover each with a six-character seal mark in iron red (2)

Height 27.5 cm, 10⅞ in.

____

Récipient d'autel en porcelaine de la famille rose à décor de dragons sur fond jaune, marque et époque Daoguang

____

清道光 黃地粉彩蟠龍紋登 《大清道光年製》款

PROVENANCE

Collection of Lewis Harcourt, 1st Viscount Harcourt (1863-1922).
Inherited by Hon. Olivia Vernon Mulholland (1902-1984), and thence by family descent.
S. Marchant & Son, London.

____

路易斯夏愨子爵（1863-1922年）收藏
Olivia Vernon Mulholland 女士（1902-1984年）繼承，後於家族傳承
馬錢特，倫敦

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

195

A biscuit porcelain brushpot, attributed to Chen Guozhi, Seal mark and period of Daoguang | 清道光 傳陳國治製素胎瓷雕「叱石成羊圖」筆筒 《大清道光年製》款

Estimate:20,000 - 30,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A biscuit porcelain brushpot attributed to Chen Guozhi
Seal mark and period of Daoguang

the base inscribed in relief with a six-character seal mark

Height 13.3 cm, 5¼ in.

____

Pot à pinceaux en biscuit de porcelaine sculptée, attribué à Chen Guozhi, marque et époque Daoguang

____

清道光 傳陳國治製素胎瓷雕「叱石成羊圖」筆筒 《大清道光年製》款

PROVENANCE

Collection of Sydney Moss (1893–1980).
S. Marchant & Son, London, circa 1960.
Bonhams London, 10th July 2006, lot 186.
Water, Pine and Stone Retreat Collection.
Sotheby's Hong Kong, 4th April 2012, lot 189.

____

Sydney Moss (1893–1980) 收藏
馬錢特，倫敦，約1960年
倫敦邦翰斯2006年7月10日，編號186
水松石山房收藏
香港蘇富比2012年4月4日，編號189

EXHIBITION

Imperial Chinese Porcelain, Ceramics and works of Art, Marchant, London, 2013, cat. no. 45.

____

《Imperial Chinese Porcelain, Ceramics and Works of Art》，馬錢特，倫敦，2013年，編號45

CATALOGUE NOTE

The inscription on the present brushpot reads and may be translated as follows:

「時在仲夏寫於昌，將珠山客次書為。」──叱石成羊圖

Written in the mid-Summer while being a guest at Changjiang Zhushan,
inscribed for the painting titled 'Turning the Stones into Goats by Shouting'.

Zhushan is located in Jingdezhen, site of the Imperial kilns in Jiangxi province. The painting *'Chi shi cheng yang tu'* takes inspiration from the Daoist story included in Ge Hong's (284-363) *Shenxian zhuan* (Biography of Immortals) of the Jin dynasty (265-420). It is a tale of a young shepherd boy called Huang Chuping, a native of Danxi, Jinhua, who at age fifteen mysteriously disappeared while herding a flock of sheep. His elder brother, Huang Chuqi, searched everywhere for him but without success. Forty years later, by chance Chuqi met a Daoist priest at a market who told him that there is a shepherd in Jinhua Mountain. This shepherd turned out to be his long-lost brother Chuping. The two brothers were finally reunited, and Chuping explained that he followed an immortal and thereby gained immortality himself. Chuqi asked about the whereabouts of his herd, upon which his brother told him that they were on the hillside in front of a cave. Chuqi went to the cave but could only see white rocks amongst the shrubs and bushes. However, when Chuping suddenly shouted all the white rocks turned into sheep. This confirmed to Chuqi that his brother had indeed turned into a Daoist immortal. The two are known as Er Huang Jun - the two Huang immortals. The phrase *'chi shi cheng yang'* (turning the stones into goats by shouting) came to be used as an idiom for describing miraculous happenings.

The present brushpot belongs to a small group of vessels attributed to the work of Chen Guozhi, ceramic artist at Jingdezhen during the early nineteenth century. Chen individually crafted and signed carved porcelains, often imitating wood, ivory and bamboo

carvings. During the first half of the nineteenth century the distinction between artists and craftsmen began to dissolve, encouraging fine craftsmen like Chen to assume artistic pretences of identification and dating to match their undoubted skills at potting and carving. While this brushpot is unsigned, the inscription suggests that it is by Chen's hand. See a snuff bottle, in the James and Julie Li collection, illustrated in Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection*, New York, 1993, pl. 251, where the style of writing is very similar to that on this piece, and in both the artist is recorded sojourning at Zhushan.

Other works signed by Chen include a white-glazed biscuit brushpot depicting figures and water buffalo in a landscape illustrated in *Literati Works of Art*, London, 1999, cat. no. 95; another large brushpot decorated with a mountainous landscape scene with figures, from the collection of Mary and George Bloch offered in these rooms, 23rd October 2005, lot 28; a light turquoise-glazed vessel, published in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 340; and a small box and cover illustrated *In Scholar's Taste*, London, 1983, pl. 103.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SCANDINAVIAN PRIVATE COLLECTION | 北歐私人收藏

196

A pair of celadon-glazed cong-form vases, Marks and period of Guangxu | 清光緒 青釉琮式瓶一對 《大清光緒年製》款

Estimate:15,000 - 25,000 EUR

DESCRIPTION

Property from a Scandinavian Private Collection
A pair of celadon-glazed cong-form vases
Marks and period of Guangxu

the base of each with a six-character mark in underglaze blue, wood stands (2)

Heights 28 cm, 11 in.

Collection particulière scandinave
Paire de vases quadrangulaire à glaçure céladon, *cong*, marques et époque Guangxu

北歐私人收藏
清光緒 青釉琮式瓶一對 《大清光緒年製》款

PROVENANCE

Acquired in Hong Kong in the 1950's.

於1950年代得自香港

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN FAMILY COLLECTION | 歐洲私人收藏

197

A large gilt-bronze figure of a high Daoist official, 16th / 17th century | 十六至十七世紀 銅鎏金天官坐像

Estimate:15,000 - 25,000 EUR

DESCRIPTION

Property from a European Family Collection
A large gilt-bronze figure of a high Daoist official
16th / 17th century

Height 49 cm, 19¼ in.

____

Collection particulière européenne
Sculpture en bronze doré d'un officiel taoïste, XVIe / XVIIe siècle

____

歐洲私人收藏
十六至十七世紀 銅鎏金天官坐像

PROVENANCE

Christie's London, 2nd October 2003, lot 87.

____

倫敦佳士得，2003年10月2日，編號87

CONDITION REPORT

General surface wear overall. Some minor losses to the extremities, some patches are also visible including to the bottom front of the figure. There are a few minor cracks, including to the lower back of the figure caused by a dent, and chips to the edges of the figure.

整體品相良好。邊緣處見些許小缺，部分較為明顯，包括坐像底部前方。見些許小裂，包括坐像下背一位置，由凹痕所致，以及邊緣處見小磕痕。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

198

A bronze figure of Green Tara, Qing dynasty, 18th century | 清十八世紀 銅綠度母坐像

Estimate:5,000 - 7,000 EUR

DESCRIPTION

A bronze figure of Green Tara
Qing dynasty, 18th century

Height 21.9 cm, 8⅝ in.

____

Statuette en bronze de Tara Verte, dynastie Qing, XVIIIe siècle

____

清十八世紀 銅綠度母坐像

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A BELGIAN PRIVATE COLLECTION | 比利時私人收藏

199

A Pala-style parcel-gilt copper alloy figure of Green Tara, Qing dynasty, 18th century | 清十八世紀 局部鎏金銅合金帕拉式綠度母坐像

Estimate:2,000 - 4,000 EUR

☐ No Reserves

DESCRIPTION

Property from a Belgian Private Collection
A Pala-style parcel-gilt copper alloy figure of Green Tara
Qing dynasty, 18th century

Height 13.5 cm, 5¼ in.

____

Collection particulière belge
Statuette de Tara verte en alliage de cuivre partiellement doré de style Pala, dynastie Qing, XVIIIe siècle

____

比利時私人收藏
清十八世紀 局部鎏金銅合金帕拉式綠度母坐像

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

200

A parcel-gilt copper and repoussé figure of Maitreya, Inner Mongolia, Dolonnor, 18th century | 內蒙古 多洛諾 十八世紀 鎏金銅彌勒佛坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A parcel-gilt copper and repoussé figure of Maitreya
Inner Mongolia, Dolonnor, 18th century

Himalayan Art Resources, item no. 15061.

Height 38 cm, 15 in.

____

Collection particulière européenne
Statuette de Maitreya en cuivre partiellement doré et repoussé, Mongolie intérieure, Dolonnor, XVIIIe siècle

____

歐洲私人收藏
內蒙古 多洛諾 十八世紀 鎏金銅彌勒佛坐像

HAR編號15061

CATALOGUE NOTE

This parcel-gilt copper image of the bodhisattva Maitreya sits with legs pendant (*bhadrasana*) and feet resting on a lotus below, his hands in the teaching posture (*dharmachakra mudra*) wearing regal jewellery and holding the stems of lotuses bearing his emblems of a stupa on the left and a water pot (*kalasha*) on the right. Compare three important related Inner Mongolian parcel-gilt copper repoussé images depicting Vajrapani, Manjushri and Avalokiteshvara in the Folkens Museum Etnografiska, Stockholm, in Rhie and Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, London, 1991, cat. nos 1, 35, 36.

鎏金銅彌勒坐像，呈菩薩之姿，垂足端坐（吉祥坐），雙足輕置於蓮台之上，結法輪印（教授印），身披瓔珞，寶飾華美。左飾蓮蓮花莖，花頂為佛塔，右飾寶瓶。可參考內蒙古三尊鎏金銅錘揲佛像，分別為金剛手菩薩、文殊菩薩及觀音菩薩，現藏於斯德哥爾摩民俗博物館。詳見Rhie與Thurman所著《智慧與慈悲：西藏聖藝術》，倫敦，1991年，圖版1，35及36。

CONDITION REPORT

In overall good condition. Some surface dents and expected accretion of incense burnt. Gem setting with remains of paint, most of the colored stones are missing. The two floral sprays each side of the shoulders and the crown are cast separately and can detach. The figure itself is cast separately from the base.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

201

A blanc-de-Chine figure of Guanyin, 19th / 20th century | 十九 / 二十世紀 德化白釉觀音菩薩坐像 《博及漁人》款

Estimate:5,000 - 7,000 EUR

DESCRIPTION

A blanc-de-Chine figure of Guanyin
19th / 20th century

the back of the figure impressed with a 'fisherman' seal mark

Height 38.5 cm, 15⅛ in.

___

Statuette de Guanyin en porcelaine blanc de chine, XIXe / XXe siècle

___

十九 / 二十世紀 德化白釉觀音菩薩坐像 《博及漁人》款

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A GERMAN PRIVATE COLLECTION | 德國私人收藏

202

A cong-form celadon glazed vase, Mark and period of Guangxu | 清光緒 粉青釉琮式瓶

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from a German Private Collection
A cong-form celadon glazed vase
Mark and period of Guangxu

Height 27.5 cm, 10⅞ in.

____

Collection particulière allemande
Vase de forme quadrangulaire à glaçure céladon, *cong*, marque et époque Guangxu

____

德國私人收藏
清光緒 粉青釉琮式瓶《大清光緒年製》款

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN ASIAN FAMILY COLLECTION | 亞洲家族珍藏

203

Li Keran | 李可染

Water buffalo and boy | 水牛及童子

Estimate:20,000 - 30,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from an Asian Family Collection
Li Keran (1907-1989)
Water buffalo and boy

signed, with two seals
ink and colours on paper, framed

32 x 44 cm, 12⅝ by 17⅜ in.

____

Collection familiale asiatique
Li Keran (1907-1989)
Buffle et garcon

signé avec deux sceaux
encre et couleurs sur papier, encadré

____

亞洲家族珍藏
李可染 (1907-1989)
水牛及童子

設色紙本

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

204

A reticulated polychrome lacquer box and cover, Qing dynasty, 19th century | 清十九世紀 彩漆鏤空熏盒

Estimate:5,000 - 6,000 EUR

DESCRIPTION

Property from a French Private Collection
A reticulated polychrome lacquer box and cover
Qing dynasty, 19th century

the base with an apocryphal four-character Yongzheng mark
Diameter 8.4 cm, 3¼ in.

____

Collection particulière française
Boîte couverte en laque polychrome ajouré, dynastie Qing, XIXe siècle

____

法國私人收藏
清十九世紀 彩漆鏤空熏盒 《雍正年製》仿款

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

205

A celadon jade 'immortals' raft group, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 白玉雕仙人泛舟擺件

Estimate:12,000 - 20,000 EUR

DESCRIPTION

Property from a French Private Collection
A celadon jade 'immortals' raft group
Qing dynasty, 18th / 19th century

Length 33 cm, 13 in.

____

Collection particulière française
Bateau en jade céladon, dynastie Qing, XVIIIe / XIXe siècle

____

法國私人收藏
清十八 / 十九世紀 白玉雕仙人泛舟擺件

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

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206

A pair of reticulated jade 'melon and butterfly' cylindrical incense holders, Qing dynasty, Qianlong period | 清乾隆 碧玉鏤雕蝶瓜圖香插一對

Estimate:40,000 - 60,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A pair of reticulated jade 'melon and butterfly' cylindrical incense holders
Qing dynasty, Qianlong period

(2)
Heights 25 cm, 9⅞ in.

____

Paire de portes-parfum en jade ajouré à décor de melons et papillons, dynastie Qing, époque Qianlong

____

清乾隆 碧玉鏤雕蝶瓜圖香插一對

PROVENANCE

Sir William Charles Angliss (1865-1957), Melbourne.
S. Marchant & Son, London.

____

William Charles Angliss（1865-1957）收藏，墨爾本
馬錢特，倫敦

EXHIBITION

Ninety Jades for 90 Years, Marchant, London, 2015, cat. no. 81.

____

《Ninety Jades for 90 Years》，馬錢特，倫敦，2015年，編號81

CATALOGUE NOTE

Jade parfumiers, featuring intricate high-relief and openwork designs, take their inspiration from similar motifs carved on late Ming and early Qing bamboo vessels. The present piece, for example, features a lush scene of melons (*gua*) and butterflies (*die*); a popular motif that forms the rebus *gua die mian mian* representing a wish for prosperous and abundant offspring.

Exceptionally finely carved spinach-green jade vessels were a staple of the Qianlong court and preserved in the world's most important collections. Compare a related pair of gilt metal-mounted spinach-green incense holders of auspicious '*ruyi* and bat' design and two others preserved in the Qing Court Collection, in *Compendium of Collections in the Palace Museum: Jade*, vol. 8: *Qing Dynasty*, Beijing, 2011, pls 198, 206 and 210; and a related pair of wider proportions sold from the collection of the Brooklyn Museum, New York in our New York rooms, 17th March 2021, lot 15. Also compare a related parfumier of white and green jade sold from the De An Tang Collection in our Hong Kong rooms, 26th November 2024, lot 3888; and another example from the collection of Edmund C. Converse (1849-1921), preserved in the Metropolitan Museum of Art, New York (accession no. 21.175.84), illustrated on the Museum's website.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

207

A white jade 'cicada' marriage bowl, Qing dynasty, 19th century | 清十九世紀 白玉雕蟬紋活環耳洗

Estimate:60,000 - 80,000 EUR

DESCRIPTION

A white jade 'cicada' marriage bowl
Qing dynasty, 19th century

Width 22 cm, 8⅝ in.

____

Coupe de mariage en jade blanc à décor de cigales, dynastie Qing, XIXe siècle

____

清十九世紀 白玉雕蟬紋活環耳洗

CATALOGUE NOTE

Superbly carved from a single boulder of lustrous, even-toned white jade, the present bowl exemplifies the refined aesthetic and technical mastery achieved by jade carvers in the late Qing period and the perfecting standards of their clientele.

Marriage bowls of this type first rose to favour during the reign of the Qianlong Emperor (1735-1795), as the imperial court enthusiastically revived classical motifs and forms as expressions of cultural and moral ideals. Adorned with auspicious imagery, conferring blessings and good wishes upon a marital union, and often sporting grandly decorated ring handles, these marriage bowls were – and remain – popular wedding gifts for the scholarly elite and imperial household. The present bowl's robust form is supported by four crisply rendered *ruyi*-form feet, a classical design for footed bowls since at least the Song dynasty and symbolic of a hope that one's wishes will be fulfilled. Similarly auspicious is the inclusion of four cartouches depicting the *shuangxi* ('double happiness') character – a motif commonly employed in marital decorations and apparently particularly favoured in the court of Empress Dowager Cixi (1835-1908).

While marriage bowls were widely produced for elite clients by the end of the Qing dynasty, it is rare to see an example of this high quality stone featuring four handles. For similar examples with more than two handles, compare a closely related octagonal bowl with four butterfly handles and key-fret body on a single splayed foot, sold at Christie's London, 12th July 2005, lot 57; a Qianlong period bowl with an everted rim, five bat-shaped handles, and high relief *shuangxi* medallions, sold in our New York rooms, 1st December 1992, lot 39; and a related Qianlong period example used as a censer, with four butterfly-shaped handles and *xi* characters adorning the matching cover, preserved in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum,* Hong Kong, 1995, pl. 61.

A particularly rare feature of the present bowl is its use of the cicada design across its four grand handles. Since

antiquity, cicadas have been embraced in China as auspicious symbols of transformation, rebirth, and immortality. Their life cycle – particularly their emergence from underground after years of dormancy – was often seen as a metaphor for spiritual and physical renewal and, as such, jade carvings of cicadas often featured prominently in ancient tomb settings, including on the bodies of high-ranking deceased. Excavated throughout the Qing dynasty, these jade cicadas in turn also became associated with high status and China's illustrious past; two further layers of meaning and myth deftly applied to this exceptional bowl.

本器以一整塊質地潤澤、色調均勻之白玉精雕而成，充分體現晚清玉工技藝之臻於化境，亦反映當時精英顧客對於工藝與美學之高標準要求。此類「活環耳洗」最早盛行於乾隆年間（1735–1795），為清宮復興古典圖像與器形風尚下之代表，常作為婚慶贈禮，象徵吉祥如意，深受士紳與宮廷所喜。器身圓潤厚實，下承四足，作如意頭形，寓意「如意吉祥」，此形式自宋代以來即見於帶足器皿之中。器身飾四枚壽字形開光，其內陰刻「囍」字（雙喜），為婚姻主題中最常見之裝飾圖樣，尤受慈禧太后（1835–1908）一朝宮廷推崇。

雖至清末，活環耳洗已為廣為製作之婚禮贈器，然擁有四隻耳飾且玉質上乘者實屬罕見。可參考一例相近之八方形白玉洗，飾四隻蝶形耳，器身飾回紋，單圈高足，售於佳士得倫敦，2005年7月12日，編號57；另見乾隆一例，口沿外撇，飾五隻蝙蝠形耳，並於器身高浮雕雙喜圓章，售於紐約蘇富比，1992年12月1日，編號39；又見一件乾隆年間白玉，用作香爐，飾四隻蝶形耳，器蓋及器身均飾「喜」字，現藏故宮博物院，見《故宮博物院藏文物珍品全集 ·玉器》，卷下，香港，1995年，圖版61。

本器四耳以蟬形作飾，十分別緻。蟬，自古為中國文化中象徵高潔、蛻變與重生之瑞獸，其蟄伏地下數載後破土而出之生命歷程，被視為精神昇華與生命再生之象徵，常見於古代高等墓葬隨葬器中。清代考古興起後，古玉蟬紛見出土，其象徵意涵轉而與尊貴身份與歷史記憶交織。此器之四蟬耳，不僅為形式創新之巧思，更為器物增添深厚文化層次與象徵意涵，堪為晚清玉器中不可多得之佳作。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

208

A pale celadon jade reticulated 'goose and lotus' belt plaque and a yellow and russet jade 'boy' carving, Qing dynasty | 清 白玉春水圖帶飾及黃玉童子把件

Estimate:6,000 - 10,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A pale celadon jade reticulated 'goose and lotus' belt plaque and a yellow and russet jade ‘boy’ carving
Qing dynasty

(2)
Length of longer 7.5 cm, 3 in.

____

Plaque réticulée en jade céladon pâle à décor d'oie et de lotus et garçon en jade céladon-jaune et rouille, dynastie Qing

____

清 白玉春水圖帶飾及黃玉童子把件

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

209

A pale jade 'pine trunk' rhyton, Qing dynasty, Qianlong period | 清乾隆 清白玉蒼松紋首盃

Estimate:4,000 - 6,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A pale jade 'pine trunk' rhyton
Qing dynasty, Qianlong period

Height 12.7 cm, 5 in.

____

Rython en jade pâle à décor de pin, dynastie Qing, époque Qianlong

____

清乾隆 清白玉蒼松紋首盃

PROVENANCE

Collection of Josette Schulmann, Paris, recorded as in her collection on the 17th December 1976.

____

Josette Schulmann女士收藏，巴黎，據其文獻入藏於1976年12月17日

CATALOGUE NOTE

See related examples illustrated in M. Knight and H. Lee, *Later Chinese Jades, Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, pl. 80. A related 'pine and crane' brushpot is illustrated in *Compendium of Collections in the Palace Museum: Jade*, Vol. 9, Beijing, 2011, pl. 4.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

210

A group of three scholar's implements, 18th / 20th century | 十八 / 二十世紀 文房器 一組三件

Estimate:8,000 - 10,000 EUR

DESCRIPTION

A group of three scholar's implements
18th / 20th century

comprising a hardwood 'lingzhi' washer, a celadon and russet jade 'bamboo' wristrest and a gilt-bronze cup, two wood stands (5)

Length of longest 18.5 cm, 7¼ in.
____

Ensemble de trois accessoires de lettrés, XVIIIe / XXe siècle

____

十八 / 二十世紀 文房器 一組三件

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

211

A bronze 'lion' paperweight, Ming dynasty | 明 銅瑞獅鎮紙

Estimate:3,000 - 5,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A bronze 'lion' paperweight
Ming dynasty

wood stand (2)

Length 6.3 cm, 2½ in.

____

Presse-papier en bronze en forme de lion, dynastie Ming

____

明 銅瑞獅鎮紙

PROVENANCE

Christie's Hong Kong, 19 January 1988, Lot 475 (part lot).
Christie's London, 11 May 2016, lot 202 (part lot).

____

香港佳士得，1988年1月19日，編號475（其一）
倫敦佳士得，2016年5月11日，編號202（其一）

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

212

A carved soapstone figure of a Luohan, Qing dynasty, 18th / 19th century | 清十八 / 十九世紀 壽山石雕羅漢坐像

Estimate:8,000 - 12,000 EUR

◉ Restricted Species ☐ No Reserves

DESCRIPTION

A carved soapstone figure of a Luohan
Qing dynasty, 18th / 19th century

Height 10.5 cm, 4⅛ in.

____

Statuette de lohan en stéatite sculptée, dynastie Qing, XVIIIe / XIXe siècle

____

清十八 / 十九世紀 壽山石雕羅漢坐像

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

213

A copper-alloy hand warmer and cover, signed Zhang Mingqi, Late Ming dynasty | 明末 銅透空錦紋蓋手爐 《張鳴岐製》款

Estimate:5,000 - 10,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A copper-alloy hand warmer and cover, signed Zhang Mingqi
Late Ming dynasty

the base incised with a four-character mark reading *Zhang Mingqi zhi* (2)

Length 13 cm, 5⅛ in.

____

Chauffe-mains couvert en alliage de cuivre, signé Zhang Mingqi, fin de la dynastie Ming

____

明末 銅透空錦紋蓋手爐 《張鳴岐製》款

PROVENANCE

English private collection, acquired in the 1970s.

____

英國私人收藏，得自1970年代

CATALOGUE NOTE

See another Zhang Mingqi warmer sold in our Hong Kong rooms, 7th October 2014, lot 3317, from the collection of Ulrich Hausmann.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

214

A carved 'chicken blood' soapstone figure of a Luohan, signed Yang Yuxuan, 17th century | 十七世紀 雞血石石雕羅漢坐像《玉璇》款

Estimate:10,000 - 20,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from a European Private Collection
A carved 'chicken blood' soapstone figure of a Luohan signed Yang Yuxuan
17th century

the back of the figure inscribed with two characters reading *Yuxuan*

Height 6.9 cm, 2¾ in.

____

Collection particulière européenne
Statuette de Luohan en stéatite sculptée signée Yang Yuxuan, XVIIe siècle

____

歐洲私人收藏
十七世紀 雞血石石雕羅漢坐像《玉璇》款

PROVENANCE

Acquired in China by Lieutenant Colonel Toussaint Gabriel Jean Baptiste Beuchon (1860-1914), ca. 1900, and thence by descent.

____

Toussaint Gabriel Jean Baptiste Beuchon中校（Toussaint Gabriel Jean Baptiste Beuchon，1860–1914）收藏，約1900年得自中國，此後家族傳承至今

CATALOGUE NOTE

Yang Yuxuan, also known by the names Yang Ji, Yu Rei and Xuan, was a native of Zhangpu, Fujian province, and went on to perfect his stone carving in the provincial capital of Fuzhou. Undoubtedly the most famous soapstone carver of all time, Yang's reputation had already gained traction during his lifetime. Praised by his contemporary, scholar-official Zhou Lianggong, Yang's knifework was said to be 'like that of supernatural beings' and his work widely collected among the elite and members of the imperial court.

Although Yang Yuxuan was a prolific carver, only a very small number of his surviving works are signed. Traditionally, while literary artists were highly venerated and were expected to sign their work, craftsmen such as Yang would generally not have carved their signature on a piece unless it was of particular importance. Notable examples of Yang Yuxuan's signed works are preserved in the Palace Museum, Beijing, suggesting that he was either given specific commissions by the Court, or that his works came to the attention of the Imperial family, either through tributes or gifts. Compare a related signed *tianhuang* figure of Pindola in the Palace Museum, Beijing, illustrated in *Zhongguo wenwu jinghua da cidian. Jinyin yushi juan* [Dictionary of Chinese cultural relics. Gold, silver, jade and stone], Shanghai, 1996, pl. 241; and a soapstone figure of Avalokiteshvara, also in the Palace Museum, illustrated in Yang Boda, *Zhongguo meishu quanji. Diaosu bian* [The complete series on Chinese art. Sculpture], Beijing, 1988, vol. 6: *Yuan Ming Qing diaosu* [Yuan, Ming and Qing carving], p. 143, pl. 154, and, pp 44-45, where the author points out that the manner in which Yang Yuxuan carves the robes, and the cut of the knife itself, is exceptional, in that the cut is diagonal, as opposed to the perpendicular style of most Qing carvers, resulting in a more powerful, realistic effect.

For other signed figures of *luohan* by Yang Yuxuan, compare a soapstone carving, originally in the Spencer-Churchill Collection, Northwick Park, included in the Oriental Ceramic Society of Hong Kong exhibition *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 45;

a soapstone figure of Vajraputra from the Mi Yun Hall collection sold in our Hong Kong rooms, 2nd April 2016, lot 3686; another *luohan* of closely related mottled *gaoshan* stone, sold at Bonhams Hong Kong, 25th May 2011, lot 273; and an important set of eighteen *luohan* sold in our Hong Kong rooms, 3rd April 2019, lot 3686.

楊璣，福建漳浦人，名璇，字玉璇，一作玉璿。楊氏善刻印鈕，雕人物、走獸靈動逼真，時人稱絕，乃中國藝史上壽石名匠。玉璇傳世作品不少，但落款者寥寥。中國自古士大夫思想，視文人為清高，詩書繪畫最得重視，金石陶瓷則屬雕蟲小技，出自匠人之手，因此士人作品俱有落款，匠人則多不具名。此品雖然袖珍，鐫銘帶款，足見其珍。

楊玉璇落款之作不多，其壽山石雕在北京故宮博物院藏有數件，推論楊氏作品或曾上貢宮中，得帝王青睞，進為朝廷所用，北京故宮藏一件田黃雕賓度羅尊者像，錄於《中國文物精華大辭典：金銀玉石卷》，上海，1996年，編號241，與本尊者像十分相似，其姿態身形、衣袍褶痕、袈裟紋飾，均出自同一工藝傳統，細刻髮絲，由頭頂中心髮旋放射向外，面容描寫亦極為相像，身側臥虎均乖馴趴伏，仰目注視其主。

北京故宮博物院藏另一件楊玉璇落款之作，為壽山石雕觀世音菩薩，載於楊伯達，《中國美術全集：雕塑編》，卷6：元明清雕塑，1988年，頁143，圖版154，頁44-45，此處論其刀法高妙精湛，以斜角刀刻袍服，相較於多數清代匠人慣用直刀，更顯力道十足，寫實擬真。

參考一件楊玉璇款壽山石雕羅漢像，出自英國斯賓塞．邱吉爾舊藏，展出於香港東方陶瓷學會《文玩萃珍》，馮平山博物館，香港大學，香港，1986年，編號45，此像背面楊氏名款與本品一致。並比較其他作例，如梅雲堂珍藏伐闍羅弗多羅尊者，2016年4月2日售於香港蘇富比，編號3686；印第安納州 Conner Prairie 博物館藏一尊羅漢，2011年5月25日售於香港邦瀚斯，編號366，同場一尊羅漢，出自 Q 收藏，編號273。並比較吳普心舊藏田黃雕瑞獅，「玉旋」款，2006年10月7日於香港蘇富比售出，編號916。

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A BELGIAN PRIVATE COLLECTION | 比利時私人收藏

215

The Harcourt Johnstone Gui, a rare inscribed archaic bronze ritual food vessel, Western Zhou dynasty | 西周 青銅獸面紋簋

Estimate:50,000 - 100,000 EUR

DESCRIPTION

Property from a Belgian Private Collection
The Harcourt Johnstone Gui, a rare inscribed archaic bronze ritual food vessel
Western Zhou dynasty

inscribed to the interior with a clan sign, and a dedication reading *X zuo Fu Ding yi*, 'X commissioned this vessel for Fu Ding' (fig. 1)
Width 26.5 cm, 10⅜ in.

____

Collection particulière belge
Récipient rituel en bronze archaïque inscrit, gui, dynastie des Zhou de l'Ouest

____

比利時私人收藏
西周 青銅獸面紋簋

PROVENANCE

Yamanaka & Co., London, 1925.
Collection of Harcourt Johnstone (1895-1945).
Sotheby's London, 13th June 1940, lot 109.
Sotheby's London, 15th July 1980, lot 194.

____

山中商會，倫敦，1925年
Harcourt Johnstone(1895-1945)收藏
倫敦蘇富比，1940年6月13日，編號109
倫敦蘇富比，1980年7月15日，編號194

LITERATURE

Ancient Chinese Bronzes, Yamanaka & Co., London, 1925, cat. no. 8, pl. X.

____

Ancient Chinese Bronzes，山中商會，倫敦，1925年， 編號 8，圖版X

CATALOGUE NOTE

This extraordinary *gui*, preserved in European collections for almost a century, represents the very zenith of bronze production from the early Western Zhou period. Crisply cast in extraordinary detail, with swirling dragons, geometric snakes and crisp raised flanges, the present vessel still whispers of the visual language of the fallen Shang while imbued with an unrivaled sense of vitality and magnificence, rarely seen in the more rigid designs on many of its forbears. While ritual food vessels, such as the present *gui*, continued to be used for practical ritual purposes in the Western Zhou – and indeed were embraced by an ever-growing class of local elites – their ownership soon began to represent something more than mere practicality. Owning and inscribing a set of vessels for one's clan, displaying them in one's temple and, finally, taking them with you to the grave, ritual bronzes played a crucial social function as symbols of majesty, wealth and power.

It is inscribed with a rare clan sign – its pronunciation now lost to history – depicting a figure kneeling beside a ritual vessel (fig. 1). To date, only one other surviving vessel bearing this extraordinary mark appears to be recorded: a bronze *jue* preserved in the Palace Museum, Beijing; its inscription recorded with a rubbing in *Yinzhou jinwen jicheng* [Compendium of Yin and Zhou bronze inscriptions], vol. 5, Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 2007, p. 4103, no. 07381 (fig. 2).

Surviving examples of any form featuring this striking design of elephant-dragons and serpent scrolls appear to be extremely rare and have no known counterparts in the earlier Shang or later Eastern Zhou periods; see Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIA, Washington, 1990, p. 37; and related designs in figs 35, 36, 38 and 39.

For extant *gui* of this design, compare a very similar example excavated from a Western Zhou tomb site at Zhuyuangou near Baoji in Shaanxi province, illustrated in *Wenwu*, 1983:2, pl. 2, fig. 2, with rubbings of the main design, p. 8, fig. 25:2; another from the collection of Axel Jonsson, Gothenburg, was included in the exhibition

Early Chinese Bronzes, Museum of Fair Eastern Antiquities, Stockholm, 1993, pl. XI, fig. 1; and a third, with horned *kui* dragons to the foot, sold from the collection of Richard C. Bull in our New York rooms, 6th December 1983, lot 19.

Compare also a closely related *gui* with a matching square base, also with confronting elephant-dragons, excavated at Gaojiabao, Jingyang County in 1971 and preserved in the Shaanxi History Museum, illustrated in Li Xixing, ed., *The Shaanxi Bronzes*, Xi'an, 1994, pl. 59; another *gui* of this type sold in our New York rooms, 22nd and 23rd September 2004, lot 110; and another sourced from Yamanaka & Co. and the C. Ruxton Love Collection, sold at Christie's New York, 19th September 2007, lot 204.

Ironically, while the painted reference information on the vessel's foot misattributes its production to an earlier period, it may nonetheless prove useful to present-day connoisseurs in uncovering details of the piece's more recent provenance. Mostly out of use in Western academic circles by the the 1940s, following the excavation of the Shang capital – Yinxu – in 1928, the reference to the 'Shang-Yin' dynasty and accompanying reference number strongly suggest that the piece was already recorded or loaned to an institution in the late nineteenth or early twentieth century.

此件西周早期青銅簋自上世紀即藏於歐洲私人舊藏，為該時期青銅藝術之極致代表。全器鑄造精細，飾以回旋式螭龍、幾何蟠蛇與峻峭凸棱，工藝卓絕，所呈視覺語彙仍保留商代遺緒，卻又蘊含勃勃生機與莊嚴氣象，遠勝多見於早期青銅器中較為刻板之風格。在西周時期，青銅簋仍具備實際祭祀功能，為貴族用以盛食之禮器，然其功能意涵已逐漸超越實用層面。隨著地方貴族階層興起，青銅禮器亦逐漸成為彰顯宗族地位、財力與權勢之象徵。擁有、鑄銘、於宗廟陳設，乃至隨葬墓中，簋之存在不僅體現對祖先的敬奉，亦構成社會結構與禮制文化之核心標誌。

就紋飾風格觀之，此器所施之象首耳獸與蟠蛇圖紋，尤為少見，於傳世與出土器中罕有匹敵，其設計未見於商代亦未延續至東周，可資比較者寥寥。參見 Jessica Rawson 所著《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷 IIA，華盛頓，1990年，頁37；相關圖紋見圖版35、36、38與39。

具體可比之例，包括出土於陝西寶雞竹園溝西周墓地之近似簋器，著錄於《文物》1983年。第2期，圖版2，圖2；及拓片例圖見頁8，圖25:2。另見 Axel Jonsson 舊藏一例，曾展於瑞典斯德哥爾摩東方博物館舉辦之《Early Chinese Bronzes》特展，1993年，圖版XI，圖1；亦可參見Richard C Bull所藏的一件，1983年12月6日售於紐約蘇富比，編號19。

另可比一例形制相近、同飾對稱象首龍紋，並具方形座之簋，1971年出土於陝西涇陽高家堡，現藏於陝西歷史博物館，見李希興主編《陝西青銅器》，西安，1994年，圖版59。其他可資參考者，尚包括2004年9月22–23日紐約蘇富比拍賣，編號110；以及2007年9月19日紐約佳士得拍賣，編號204，該器原為山中商會與 C. Ruxton Love 收藏。

有趣者為本器器足下部之舊塗標記，雖誤斷為商代，然所書「商殷」字樣與參考編號或可作為追溯其近代流傳脈絡之重要線索。由於此類標注在西方學術界自1928年殷墟發掘後逐漸不再使用，可推測本器早於20世紀初即為機構收藏、編錄或展出，尤具文獻與歷史價值。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

216

An archaic bronze ritual pouring vessel (Yi), Late Western Zhou dynasty | 西周末 青銅竊曲紋龍鋬匜

Estimate:30,000 - 40,000 EUR

DESCRIPTION

Property from a European Private Collection
An archaic bronze ritual pouring vessel (Yi)
Late Western Zhou dynasty

Width 24 cm, 9½ in.

____

Collection particulière européenne
Récipient rituel en bronze archaïque, Yi, fin de la dynastie des Zhou de l'Ouest

____

歐洲私人收藏
西周末 青銅竊曲紋龍鋬匜

PROVENANCE

Collection of Henryk Jozef Rudnicki (1908-2000), acquired the 6th or 16th December 1986 in Warsaw, and thence by descent.

____

Jozef Rudnicki （1908-2000）收藏，得於1986年12月6日或16日華沙，此後家族傳承

CATALOGUE NOTE

Bronze *yi* emerged as a ritual vessel form during the late Western Zhou period and continued in popularity until the Warring States period. The function of *yi* has been documented since the earliest stages of Chinese history; *yi* were used together with water basins, *pan,* in ritual ceremonies to cleanse hands. It was stipulated in one of the ancient Chinese classics, *Liji / The Book of Rites*, that an elder would pour water from the *yi* for the ritual performers to wash their hands before proceeding with sacred rites, and the clan's junior member would concurrently carry a *pan* to collect the water. *Yi* had been a tangible symbol reflecting the ritual etiquette of royalty and the nobility during the Zhou dynasty.

Zhu Fenghan further notes in his book that bronze *yi*, in addition to serving as water implements during ritual ceremonies, also functioned as wine vessels in the Eastern Zhou dynasty. According to the inscription of the Spring and Autumn period Lu Da Si Tu Yuan Yi 魯大司徒元匜, discovered in Qufu county, Shandong province during the Republic period, currently preserved in the Shandong Museum, Jinan, the vessel is identified as a 'drinking vessel' (see Zhu Fenghan, *Zhongguo qingtongqi zonglun / A Comprehensive Survey of Chinese Bronzes*, vol. 1, Shanghai, 2009, p. 288).

Henryk Józef Rudnicki (1908–2000) was a decorated Polish aviator and devoted collector of rare artworks and antiquities. A radio operator for LOT Polish Airlines, he was honored in 1939 for logging 500,000 kilometers in civil aviation. During World War II, he served in the Royal Air Force and received the Polish Air Force Medal in 1945. After the war, he resumed his aviation career and built an exceptional art collection reflecting his global travels and enduring cultural interests.

青銅匜作為禮器形制，始見於西周晚期，並於春秋至戰國時期廣為流行。關於匜的功能，早在中國歷史初期即有記載。根據《禮記》之記述，匜與盤常成對使用，為宗廟祭祀中潔手之禮器。當時由年長者持匜注水，供祭者洗手，而家族中輩分較低者則負責執盤以承接流水，

此一洗手之儀為進行聖典之前的淨身預備，體現周代禮制中對潔淨與尊卑秩序的重視。

朱鳳瀚於其著作中更指出，匜除用於祭祀中洗手之外，亦於東周時期演變為盛酒之器。例如於民國年間於山東曲阜出土、現藏於濟南山東博物館的「魯大司徒元匜」，其銘文即載明該器為「飲器」，為此一用法提供明確實證（見朱鳳瀚，《中國青銅器綜論上》，上海，2009年，頁288）。此例不僅反映匜器於東周時期功用之多元，亦體現其於貴族禮制活動中的重要地位。

亨利克・尤澤夫・魯德尼茨基（Henryk Józef Rudnicki，1908–2000）是一位備受表彰的波蘭飛行員，同時也是熱衷於珍稀藝術與古董收藏的行家。1939年，他以波蘭國營航空公司無線電員身分飛行達五十萬公里，獲頒榮譽獎項。二戰期間，他加入英國皇家空軍服役，並於1945年獲頒波蘭空軍勳章。戰後，他重返民用航空領域，並憑藉其廣泛的旅行與文化熱情，建立起一座卓越的藝術收藏。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A SWEDISH FAMILY COLLECTION | 瑞典私人收藏

217

A yellow and russet jade 'humanoid figure' pendant, Neolithic period, Hongshan culture | 新石器時代 紅山文化 玉雕神人

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from a Swedish Family Collection
A yellow and russet jade 'humanoid figure' pendant
Neolithic period, Hongshan culture

Length 5 cm, 2 in.

____

Collection particulière suédoise
Pendentif en jade jaune et rouille en forme de figure humanoïde, époque néolithique, culture de Hongshan

____

瑞典私人收藏
新石器時代 紅山文化 玉雕神人

PROVENANCE

Acquired by the father of the present owner in Hong Kong, circa 1990, and thence by descent.

____

現藏家知父親約於1990年得自香港，此後家族傳承

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

218

A celadon and black jade and 'pig-dragon' pendant, Neolithic period, Hongshan culture | 新石器時代 紅山文化 青灰玉豬龍

Estimate:5,000 - 8,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

A celadon and black jade 'pig-dragon' pendant
Neolithic period, Hongshan culture

Length 3.8 cm, 1½ in.

____

'Dragon-cochon' en jade céladon et noir, époque néolithique, culture de Hongshan

____

新石器時代 紅山文化 青灰玉豬龍

PROVENANCE

A Private Asian Collection since the 1990s

____

亞洲私人收藏，自1990年代

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

219

An archaic bronze ritual food vessel (Liding), Late Shang / Western Zhou dynasty | 商 / 西周 青銅三足鬲鼎

Estimate:30,000 - 50,000 EUR

DESCRIPTION

An archaic bronze ritual food vessel (Liding)
Late Shang / Western Zhou dynasty

the interior cast with an apocryphal inscription
Height 24.7 cm, 9¾ in.

Récipient rituel en bronze archaïque 'Liding', fin de la dynastie Shang / dynastie des Zhou de l'Ouest

---

商 / 西周 青銅三足鬲鼎

PROVENANCE

Belgian Private Collection.
Acquired in Belgium, circa 1960.

比利時私人收藏
得自比利時，約1960年

CATALOGUE NOTE

The present *liding* represents a grand and imposing example of ritual vessels from the transition between the Shang and Western Zhou dynasties. With prominent *taotie* masks covering its lobed body – featuring protruding eyes, rounded nostrils and curled horns and fangs – the present vessel epitomizes the zenith of the early representational style before the gradual move to abstraction in the ensuing centuries.

Particularly notable in the present design are the two layers of scrolling C- and S-shapes horns rising from pairs of elongated eyes. This design variation is extremely rare with only one other closely related vessel apparently attested, reproduced in Bernhard Karlgren, 'New Studies on Chinese Bronzes', *Bulletin of the Museum of Far Eastern Antiquities*, no. 9, Stockholm, 1937, pl. VIII, no. 202. For other related *liding* of this period, compare the Ya Yu Ding, excavated in 1984 from tomb M1713 in Anyang, Henan, recorded in the Institute of Archaeology CASS, *Yinxu xin chutu qingtongqi* [Ritual bronzes recently excavated in Yinxu], Beijing, 2008, pl. 196; and four similarly decorated lobed vessels, illustrated in Robert Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge, 1987, nos 93-95.

此三足鬲鼎為商末周初過渡時期禮器之範例，體現早期青銅藝術寫實風格之巔峰。其器身呈分瓣式鼓腹，通體以巨大的饕餮面紋為飾，雙目圓睜外突，鼻翼隆起，巨角卷曲，獠牙畢露，威儀赫然，展現商周交替之際青銅藝術向具象表現推至高峰，亦預示隨後逐漸走向抽象化之發展趨勢。

此器紋飾尤為罕見者，在於饕餮面紋之角部以兩層對稱之卷雲式「C」與「S」形線條構成，自修長雙目上方騰起，形態繁複華麗。據知，目前僅有一件紋飾風格相近之器物著錄，可參見高本漢（Bernhard Karlgren）所撰〈New Studies on Chinese Bronzes〉一文，刊於《遠東古物博物館學報》，第九期，斯德哥爾摩，1937年，圖版VIII，編號202。另可參考1984年河南安陽M1713號殷墟所出之亞魚鼎，著錄於中國社會科學院考古研究所編，《殷墟新出土青銅器》，北京，2008年，圖版196。再可參考羅伯特・巴格利（Robert Bagley）所著

《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，劍橋，1987年，編號93至95。

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

220

A pale celadon jade square box and cover and an archaistic jadeite pendant, Qing dynasty, 19th century | 清十九世紀 青白玉方蓋盒 及 翠玉佩飾 一組兩件

Estimate:5,000 - 7,000 EUR

DESCRIPTION

Property from a European Private Collection
A pale celadon jade square box and cover and an archaistic jadeite pendant
Qing dynasty, 19th century (2)

Length of longer 10.3 cm, 4 in.

____

Collection particulière européenne
Boîte carrée en jade céladon pâle et pendentif archaïsant en jadéite, dynastie Qing, XIXe siècle

____

歐洲私人收藏
清十九世紀 青白玉方蓋盒 及 翠玉佩飾 一組兩件

PROVENANCE

Acquired by the grandparents of the present owner circa 1950, and thence by descent.

____

現藏家之祖父母得於約1950年，此後家族傳承

CONDITION REPORT

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Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

221

A group of four jade carvings, Qing dynasty | 清 玉雕一組四件

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from a European Private Collection
A group of four jade carvings
Qing dynasty

comprising a spinach jade washer, a brown jade lion, a quadrilobed dish and a small jade 'elephant' incense holder (4)

Length of longest 16.9 cm, 6⅝ in.

Collection particulière européenne
Ensemble de quatre jades, dynastie Qing

歐洲私人收藏
清 玉雕一組四件

PROVENANCE

Acquired by the grandparents of the present owner circa 1950, and thence by descent.

現藏家之祖父母得於約1950年，此後家族傳承

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Arts d'Asie

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

222

A pale celadon jade figure of Budai, Qing dynasty, 19th century | 清十九世紀 青白玉布袋和尚坐像

Estimate:2,000 - 3,000 EUR

DESCRIPTION

Property from a European Private Collection
A pale celadon jade figure of Budai
Qing dynasty, 19th century

Length 13.5 cm, 5¼ in.

____

Collection particulière européenne
Statuette de Budai en jade céladon pâle, dynastie Qing, XIXe siècle

____

歐洲私人收藏
清十九世紀 青白玉布袋和尚坐像

PROVENANCE

Acquired by the grandparents of the present owner circa 1950, and thence by descent.

____

現藏家之祖父母得於約1950年，此後家族傳承

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

223

A gilt-copper and repoussé seated figure of Tsongkhapa, Tibet, 18th / 19th century | 十八 / 十九世紀 藏傳鎏金銅宗喀巴坐像

Estimate:4,000 - 6,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A gilt-copper and repoussé seated figure of Tsongkhapa
Tibet, 18th / 19th century

Himalayan Art Resources item no. 2963.

Height 45 cm, 17¾ in.

____

Collection particulière européenne
Statuette de Tsongkhapa en cuivre doré et repoussé, Tibet, XVIIIe / XIXe siècle

____

歐洲私人收藏
十八 / 十九世紀 藏傳鎏金銅宗喀巴坐像

HAR編號2963

CONDITION REPORT

Generally in good condition. Some separately cast ornaments are missing such as the flowers ornaments on his shoulders and possibly the head cap. A large and attractive figure.

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Paris | 12 Jun 2025 | 10:30 AM CEST

224

A spinach-green jade 'lotus' bowl, Qing dynasty, 19th century | 清十九世紀 碧玉蓮花式盌

Estimate:7,000 - 10,000 EUR

DESCRIPTION

A spinach-green jade 'lotus' bowl
Qing dynasty, 19th century

Width 24 cm, 9½ in.

____

Bol en jade vert épinard en forme de lotus, dynastie Qing, XIXe siècle

____

清十九世紀 碧玉蓮花式盌

PROVENANCE

Vanderkindere, Brussels, 16th March 2023, lot 130.

____

Vanderkindere，布魯塞爾，2023年3月16日，編號130

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

225

A Khotan green jade double-sided 'landscape and prunus' circular screen, Qing dynasty, Qianlong period | 清乾隆 和闐青玉山水紋圓插屏

Estimate:20,000 - 30,000 EUR

DESCRIPTION

A Khotan green jade double-sided 'landscape and prunus' circular screen
Qing dynasty, Qianlong period

Diameter 25 cm, 9⅞ in.

____

Écran de table circulaire en jade vert de Khotan sculpté à décor de paysage et de prunus, dynastie Qing, époque Qianlong

____

清乾隆 和闐青玉山水紋圓插屏

PROVENANCE

German private collection, acquired between 1900 and 1930.
Lempertz Cologne, 21st June 2023, lot 148.

____

德國私人收藏，於1900至1930年
Lempertz，科隆，2023年6月21日，編號148

CATALOGUE NOTE

Compare a small number of related spinach-green jade and jadeite screens in this imperial style, including a smaller jadeite screen from the Heber R. Bishop Collection carved with a similar landscape, now preserved in the Metropolitan Museum of Art, New York (accession no. 02.18.518); a spinach-green jade screen sold in our Hong Kong rooms, 8th October 2014, lot 3684; and another very closely related screen from the collection of Robert B. Woodward (1840-1915), sold from the Brooklyn Museum in our New York rooms, 17th March 2021, lot 13.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

226

A Mughal-style spinach-green jade ‘chrysanthemum’ dish, Qing dynasty, 18th century | 清十八世紀 碧玉痕都斯坦式菊瓣盤

Estimate:30,000 - 40,000 EUR

DESCRIPTION

A Mughal-style spinach-green jade ‘chrysanthemum’ dish
Qing dynasty, 18th century

Diameter 23.8 cm, 9⅜ in.

____

Assiette de style Moghol en jade vert épinard à décor de chrysanthèmes, dynastie Qing, XVIIIe siècle

____

清十八世紀 碧玉痕都斯坦式菊瓣盤

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-mughal-style-spinach-green-jade-chrysanthemum

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

227

An inscribed gilt-bronze figure of the Eighteenth Patriarch Gayasata, Ming dynasty, 16th / 17th century | 明十六 / 十七世紀 銅鎏金第十八祖伽耶舍多坐像

Estimate:5,000 - 7,000 EUR

DESCRIPTION

An inscribed gilt-bronze figure of the Eighteenth Patriarch Gayasata
Ming dynasty, 16th / 17th century

Height 18 cm, 7 in.

____

Statuette du dix-huitième patriarche Gayasata en bronze doré inscrit, dynastie Ming, XVIe / XVIIe siècle

____

明十六 / 十七世紀 銅鎏金第十八祖伽耶舍多坐像

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/an-inscribed-gilt-bronze-figure-of-the-eighteenth

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

228

A large famille-verte figure of a Daoist official, 19th / 20th century | 十九 / 二十世紀 素三彩天官坐像

Estimate:3,000 - 5,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A large famille-verte figure of a Daoist official
19th / 20th century

Height 59 cm, 23¼ in.

____

Collection particulière européenne
Grande statue d'un officiel taoïste en porcelaine de la famille verte, XIXe / XXe siècle

____

歐洲私人收藏
十九 / 二十世紀 素三彩天官坐像

PROVENANCE

Acquired in Germany prior to 1985.

____

1985年之前得自德國

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-large-famille-verte-figure-of-a-daoist-official

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

229

A famille-verte 'warriors' rouleau vase, Qing dynasty, 19th century | 清十九世紀 五彩人物故事圖棒槌瓶

Estimate:6,000 - 8,000 EUR

DESCRIPTION

Property from a French Private Collection
A famille-verte 'warriors' rouleau vase
Qing dynasty, 19th century

Height 45 cm, 17¾ in.

____

Collection particulière française
Vase rouleau en porcelaine de la famille verte à décor de guerriers, dynastie Qing, XIXe siècle

____

法國私人收藏
清十九世紀 五彩人物故事圖棒槌瓶

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-famille-verte-warriors-rouleau-vase-qing-dynasty

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

230

A cast iron head of a luohan, Japan, Edo period | 日本 江戸時代 鐵鑄羅漢首

Estimate:2,000 - 4,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A cast iron head of a luohan
Japan, Edo period

Height 30 cm, 11¾ in.

____

Collection particulière européenne
Tête de luohan en fonte de fer, Japon, époque Edo

____

歐洲私人收藏
日本 江戶時代 鐵鑄羅漢首

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-cast-iron-head-of-a-luohan-japan-edo-period-ri

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

231

A monumental bronze figure of a dragon breathing vapour, Japan, Meiji period | 日本 明治時期 銅鑄巨龍吐霧

Estimate:10,000 - 15,000 EUR

DESCRIPTION

Property from an Important European Private Collection
A monumental bronze figure of a dragon breathing vapour
Japan, Meiji period

Height 182 cm, 71⅝ in.

____

Collection particulière européenne
Grande sculpture en bronze d'un dragon, Japon, époque Meiji

____

歐洲私人收藏
日本 明治時期 銅鑄巨龍吐霧

CATALOGUE NOTE

A similar monumental bronze dragon, coiled around an incense burner cast with phoenix, is preserved in the collection of the Musée Cernuschi, Paris, published on **https://www.cernuschi.paris.fr/fr/node/287**, from the Estate of Henri Cernuschi. The Cernuschi's dragon entered the museum's collection in 1871 and is also illustrated in *Art animalier au temps des derniers Shogun (XVIIIe - XIXe siècles) : animaux d'Edo - Fonds Cernuschi 1871 - 1872* [exhibition catalogue with black-and-white illustrations], Paris, Musée Cernuschi, 1986, no. 82, p. 45. Compare also a large bronze dragon from the Meiji period, attributed to Kimura Toun, sold in these rooms, 23rd July 2020, lot 75, from the Steinitz collection.

CONDITION REPORT

For further information on the condition of this lot please contact **AsianArts.Paris@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-monumental-bronze-figure-of-a-dragon-breathing

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

232

An armour (nimai-do gusoku) and a helmet (kabuto), Japan, the helmet Momoyama / Edo period, late 16th / early 17th century, the armour Edo period, 17th century

Estimate:20,000 - 25,000 EUR

DESCRIPTION

An armour (*nimai-do gusoku*) and a helmet (*kabuto*)
Japan, the helmet Momoyama / Edo period, late 16th / early 17th century, the armour Edo period, 17th century

Kabuto [helmet]:
The iron bowl surmounted in black and silver lacquer in the form of a elongated courtier's cap, decorated in red lacquer with a *hi no maru*, black lacquer peak, small red lacquer turnbacks, four-tiered gold lacquer neck guard with spaced lacing in pale braid, red lacquer interior, gilt metal *maedate* [forecrest] in the form of a sun disc

Mempo [face mask]:
The black lacquered iron *hanbo* [half mask] of typical form, three-tiered solid plate black lacquer throat protector (*yodaregake*) with close-spaced lacing in orange braid

Do [cuirass]:
The black lacquered cuirass hinged in two pieces, seven tassets of three-tiered *kusazuri* [skirt] with close-spaced lacing

Kote [sleeves]:
The sleeves applied overall in tightly linked chainmail weave, the gold lacquered iron *tekko* [guantlets] carved with stylised floral *mon*

Haidate, sune-ate [thigh protectors and shin guards]:
The black lacquered thigh protectors decorated in red lacquer with *hi no maru, shino-suneate*

Height of the bowl 65.5 cm, 25 ¾ in.

____

Armure (*nimai-do gusoku*) et casque (*kabuto*), Japon, le casque époque Momoyama / Edo, fin du XVIe / début du XVIIe siècle, l'armure époque Edo, XVIIe siècle

EXHIBITION

Samurai, The Flowering of Japan, The Frazier History Museum, Louisville, 2012, p. 33.

CONDITION REPORT

For further information on the condition of this lot please contact **Jon.Adjetey.consultant@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-court-cap-shaped-helmet-eboshi-nari-kabuto-japan

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

233

An armour (nimai-do gusoku) and an eccentrically shaped helmet (kawari kabuto), Japan, Edo period, 17th century

Estimate:70,000 - 100,000 EUR

DESCRIPTION

An armour (nimai-do gusoku) and an eccentrically shaped helmet (*kawari kabuto*)
Japan, Edo period, 17th century

Kabuto [helmet]:
The black lacquered iron bowl forged in stylised butterfly form pierced with cherry blossom openings, Nagasone school, the black lacquer peak hammered with furrowed brow, small gold lacquer turnbacks, the four-tirered gold lacquer neck guard with close-spaced lacing in white braid

Mempo [face mask]:
The red lacquer *ressei-mempo* [face mask with fierce expression] forged with deep wrinkles, flared nostrils and open mouth, detachable nose-plate, wild boar bristle moustache and chin tuft, silver lacquer teeth, four-tiered gold lacquer *yodaregake* [throat protector] laced in matching braid

Do [cuirass]:
The black lacquered iron cuirass hinged in two pieces, comprising small rectangular plates laced vertically in white braid, seven tassets of five-tiered gold lacquer *kusazuri* [skirt] laced in matching braid

Sode, kote [shoulder guards and sleeves]:
The six-tiered gold lacquer shoulder guards laced in matching braid, the chainmail sleeves linked in a tight weave and applied with gold lacquer gourd-shaped (*hyotan*) embellishments, carved with raised sorrel crests (*katabami mon*), blue linen lining

Haidate, sune-ate [thigh protectors and shin guards]:
The thigh protectors applied with rectangular gold lacquered iron plates, chased and engraved with various flower form crests, including bellflower (*kikyo*), iris (*hanakatsumi*), moonflower (*yugao*) and 'floral diamonds' (*hanabishi*), the plates each linked with chainmail weave, linen and stenciled Dutch leather lining, horsehair edging

Accessories:
Accompanied with an armour storage box

Mounted on the armour storage box: Height 136 cm, 53½ in.
The armour storage box: Height 49.5 cm, 19½ in.

A similar cuirass in the collection of the Tokyo National Museum was worn by Tokugawa Yoshinao (1601 1650) during the Siege of Osaka, 1614-15.

____

Armure (*nimai-do gusoku*) et casque (*kawari kabuto*), Japon, époque Edo, XVIIe siècle

CONDITION REPORT

For further information on the condition of this lot please contact **Jon.Adjetey.consultant@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/an-armour-nimai-do-gusoku-and-a-helmet-nagasome

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

234

A helmet with raised ridges (suji bachi), signed Nobutomi, Japan, Muromachi period, dated 1533

Estimate:8,000 - 10,000 EUR

DESCRIPTION

A helmet with raised ridges (*suji bachi*), signed *Nobutomi*
Japan, Muromachi period, dated 1533

the russet iron sixty-two plate bowl with raised ridges, richly patinated, terminating in a five-stage copper-gilt *tehen kanamono* of typical chrysanthemum form, russet iron peak and turnbacks with *nawame fukurin* [ornamental border with impressed rope pattern], the turnbacks applied with silver *nanako mon*, five-tiered gold lacquer neck guard with close-spaced lacing in orange braid, black lacquer interior, gilt metal and pierced silver *maedate* [forecrest] of stylised crescent moon form

Height of the bowl 20.5 cm, 8⅛ in.

____

Casque à arêtes saillantes (*suji bachi*) signé Nobutomi, Japon, époque Muromachi, daté 1533

CONDITION REPORT

For further information on the condition of this lot please contact **Jon.Adjetey.consultant@sothebys.com**

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-helmet-with-raised-ridges-suji-bachi-signed

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

235

A Chinese court cap shaped helmet (tokan-nari kabuto), Japan, Edo period, 17th century

Estimate:8,500 - 10,000 EUR

DESCRIPTION

A Chinese court cap shaped helmet (*tokan-nari kabuto*)
Japan, Edo period, 17th century

the iron bowl applied in black lacquer in the form of a stylised Chinese court cap, the small black lacquered peak hammered with furrowed brow, small black lacquer turnbacks, four-tiered close-fitted black lacquer neck-guard comprised of solid plates with close-spaced lacing in blue braid, black lacquer interior

Height of the bowl 34 cm, 13⅜ in.

____

Casque en forme de bonnet de cour chinois (*tokan-nari kabuto*), Japon, époque Edo, XVIIe siècle

CONDITION REPORT

For further information on the condition of this lot please contact **Jon.Adjetey.consultant@sothebys.com**

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

236

A Joshu-school helmet with raised rivets (koboshi-bachi), Japan, Muromachi period, 16th century

Estimate:8,000 - 10,000 EUR

DESCRIPTION

A Joshu school helmet with raised rivets (*koboshi-bachi*)
Japan, Muromachi period, 16th century

the black lacquered sixty-two plate iron bowl with raised rivets, terminating in a five-stage copper *tehen kanamono* of typical stylised chrysanthemum form, the black lacquer peak with *sanbyo no hoshi* rivets, black lacquer turnbacks, gold lacquer *fukurin* [ornamental border], five-tiered black lacquer solid plate neck guard with spaced lacing in blue braid, black lacquer interior, the gold and black lacquered wood *maedate* [forecrest] in the form of *bonji* [Sanskrit character] before stylised crescent moon and cloud
Height of the bowl 22.5 cm, 8⅞ in.

____

Casque avec rivets saillants (*koboshi-bachi*), Japon, époque Muromachi, XVIe siècle

CONDITION REPORT

For further information on the condition of this lot please contact **Jon.Adjetey.consultant@sothebys.com**

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/a-helmet-with-raised-rivets-koboshi-bachi-japan

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

237

A pair of Imari baluster jars and covers, Japan, Edo period, 17th century | 日本 江戶時代十七世紀 伊萬里彩繪花卉紋大罐一對

Estimate:8,000 - 12,000 EUR

DESCRIPTION

Property from a European Private Collection
A pair of Imari baluster jars and covers
Japan, Edo period, 17th century (2)

Heights 54 cm, 21¼ in.

____

Collection particulière européenne
Paire de jarres couvertes de forme balustre en porcelaine
Imari, Japon, époque Edo, XVIIe siècle

____

歐洲私人收藏
日本 江戸時代十七世紀 伊萬里彩繪花卉紋大罐一對

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

238

Vu Cao Dam | 武高談

Estimate:20,000 - 30,000 EUR

⊕ Artist's Resale Right (Paris)

DESCRIPTION

Property from a European Private Collection
Vũ Cao Đàm (1908-2000)
Bust of a Young Indochinese Man

incised *Vu Cao Dam* and with mark *Sèvres Manufacture France* (lower back)
ceramic
Edition of Sèvres, 1934.

Height 26 cm, 10¼ in.
____

Collection particulière européenne
Vũ Cao Đàm (1908-2000)
Buste de Jeune Indochinois

incisée *Vu Cao Dam* et avec
le marque *Sèvres Manufacture France*
céramique
Edition de Sèvres, 1934
____

歐洲私人收藏
武高談 (1908-2000年)
中南半島少年像

款識
Vu Cao Dam，Sèvres Manufacture France（背面）
陶瓷

法國塞夫爾國家製造廠製，一九三四年

PROVENANCE

Hotel Drouot, Paris, Etude Binoche, 17th February 1995, lot 78.
Collection of Christian Duc (1947-2013).
European Private Collection (acquired from the above).
____

巴黎德魯奧，Binoche拍賣，1995年2月17日，編號78
Christian Duc 收藏 (1947-2013) （購自上述來源）
歐洲私人收藏（購自上述來源）

LITERATURE

Laurin Isabelle, *Revue de la Société des Amis du musée national de Céramique n°17*, 'Sèvres, années 30. Une exposition sur la séduction des matières', 2008. pp. 147-153, pl. 14.
Vũ Cao Đàm, Gent, 2024, pp. 38-39.
____

Laurin Isabell（2008年），〈塞夫爾三零年代，媒材之誘惑力〉，國立陶瓷博物館之友，17期，頁147-153，圖版14
《Vũ Cao Đàm 》，根特，2024年，頁38-39

CATALOGUE NOTE

Vũ Cao Đàm may be recognized for his paintings of romantic scenes of women and children in serene landscapes, or of the dreamlike paintings of men riding on horses, the artist was first and foremost a sculptor. Displaying an extraordinary talent as a sculptor at an early stage, Vũ Cao Đàm entered the Ecole des Beaux-arts de Indochine in 1926 and stood out for his gift for modelling and understanding of three dimensionality. Unlike Lê Phổ and Mai Trung Thứ who focused on two-dimensional painting and mediums, Vũ worked across various mediums and only focused on painting mid-career.

At only 23 years old, Vũ Cao Đàm was selected to participate in the important 1931 Paris Colonial Exhibition that showcased the best products of the French established Ecole des Beaux-arts. The principal at the time, Victor Tardieu, selected seven of Vũ Cao Đàm's sculptures to display. Vũ's sculptures were widely celebrated in the French press and among art critics. Vũ Cao Đàm then studied in Paris at the Ecole de Louvre between 1932-34 and submitted further sculptural works to the Salon des Artistes Francais, including portrait busts of the Vietnamese Emperor Bao Dai and a monumental Buddha image. His reputation as a sculpture led him to numerous commissions of important individuals.

In 1934, Vũ Cao Đàm signed a contract with the renowned Manufacture de Sèvres to produce an edition of a ceramic bust titled *Bust of a Young Indo-Chinese Man*. This piece is similar to an earlier bronze version of the same subject, which had debuted at the 1931 Paris Colonial Exhibition. The bronze bust is documented in Victor Tardieu's official organizational report on the École des Beaux-Arts' participation at the exhibition (INHA Victor Tardieu Archive, 125/7).

武高談雖以描繪婦孺於靜謐景致中之浪漫情景，或騎馬男子的夢幻構圖著稱，然其藝術生涯之初，其實以雕塑為本。早於青年時期即展現非凡之雕塑才能，武氏於1926年考入河內中南半島美術學院，即以優異之立體造型能力與對三維空間的敏銳理解脫穎而出。有別於專注平面媒材的黎譜與梅中梀，武氏自始即涉獵多種媒材，至職業生涯中期方轉而專注於繪畫創作。

1931年，年僅23歲的武高談入選參加巴黎殖民地博覽會，代表法屬中南半島美術學院參展。時任校長維克多・塔迪歐（Victor Tardieu）特選其七件雕塑作品，參展後廣獲法國藝術評論界與新聞媒體之讚譽。1932至1934年間，武氏進入巴黎羅浮宮學院進修，並持續於法國藝術家沙龍展出多件雕塑創作，涵蓋越南皇帝保大帝之半身像與一尊紀念性佛陀形像，進一步奠定其在雕塑界之聲譽，並獲多位名流委託製作肖像。

1934年，武高談與法國著名的塞夫勒製瓷廠（Manufacture de Sèvres）簽訂合約，製作「中南半島少年像」的陶瓷雕塑版本。此作品與他先前創作的一件相同主題的鑄銅版本相似，該銅像曾於1931年巴黎殖民地博覽會上首次亮相，見塔迪歐撰《巴黎國際殖民博覽會中南半島美術學校官方報告》，INHA 檔案編號 125/7。

CONDITION REPORT

Generally in good condition. Slight surface wear with patina to the edges, notably to the tip of the nose, ears and eyebrows. Few minor thin linear marks (longest 6.5 cm long to the right side of the head), few tiny dark spots, probably due to the firing.

整體品相良好。表面磨痕及邊沿包漿在鼻子、耳朵及眉毛。見細小線痕（最長約 6.5 公分長到頭部右側），偶見微小黑點，可能是由於燒製造成。

If a condition report is provided to assist you with assessing the condition of the lot, it is for guidance purposes only. Such condition report may not refer to all faults, restoration, alterations, or adaptations because Sotheby's is not a professional conservator or restorer but rather a condition report is a statement of subjective, qualified opinion genuinely held by Sotheby's. For these reasons, any such condition report is not an alternative to taking your own professional advice regarding the condition of the lot. Prospective buyers should also refer to the Guide for Buyers at Auction which includes important notices concerning the type of property in this sale.

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https://www.sothebys.com/en/buy/auction/2025/arts-dasie-pf2507/vu-cao-dam-wu-gao-tan

Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM THE MASUDA COLLECTION, JAPAN | 舛田先生收藏

239

An important blue and white appliqué-decorated 'dragon' lamp stand, Vietnam, Lê dynasty, dated to the second year of Vĩnh Trị, corresponding to 1677 | 越南 黎朝 永治二年（1677年） 青花貼龍紋燈架 《范千財造》款

Estimate:15,000 - 25,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Property from the Masuda Collection, Japan
An important blue and white appliqué-decorated 'dragon' lamp stand
Vietnam, Lê dynasty, dated to the second year of Vĩnh Trị, corresponding to 1677

inscribed with pious dedications dated the 6th month of the 2nd year of the Vĩnh Trị reign period (corresponding to 1677), commissioned by Phạm Thiên Tài

Height 62.8 cm, 24¾ in.

Collection Masuda, Japon
Support de lampe en porcelaine bleu blanc à décor de dragons, Vietnam, dynastie Lê, daté de la deuxième année du règne de Vĩnh Trị, correspondant à 1677

舛田先生收藏
越南 黎朝 永治二年（1677年） 青花貼龍紋燈架 《范千財造》款

銘文：
「永治二年六月 范千財造」

EXHIBITION

Masuda collection- Two thousand years of Vietnam ware history (舛田コレクションヴェトナム陶磁の二千年), Machida City Museum, Tokyo, 2013, cat. no. 409.

《 舛田收藏：兩千年越南陶瓷 》，町田市歷史博物館，東京，2013年，編號409

CATALOGUE NOTE

The present lamp stand is representative of a rare and important group of altar wares produced during the late 16th and 17th centuries. Arriving in Vietnam with the Ming invasion of 1407, blue and white motifs have long been the decoration of choice for domestic and exported Vietnamese ceramics. Well attested among pieces excavated from the famous 15th century Hội An Shipwreck, these fine wares – glowing in a rich palette of cobalt blue – were produced in large quantities for foreign trade and remain beloved in Japan as *Annan-yaki* ('Annan wares').

However, this relative calm and prosperity was not to last. Following decades of civil war and unrest, by 1533, Vietnam found itself divided in two under the rule of rival Mạc and Lê dynasties. While academic understanding of this chaotic period and its impact remains incomplete, archaeological studies of major kilns sites confirm that this instability resulted in a sharp contraction of ceramic production and a turn towards a smaller more elite domestic market. Thus, in place of earlier mass-produced table wares, potters of the late 16th and 17th centuries focused primarily on the production of large and unique altar wares for wealthy benefactors and Buddhist temples. Embracing classical motifs in underglaze blue but improvising in the addition of bold sprig-moulded designs of flora and fauna, these rare and monumental vessels were made in a small number of established ritual forms and were often inscribed with dates, auspicious blessings, and the names of their donors.

Compare an almost identical lamp stand – possibly a pair to the present lot – similarly inscribed with a 'Vĩnh Trị Second Year' reign mark, preserved in the Tokyo National Museum, Tokyo, acc. no. TG-2731; a closely related pair, inscribed with reign marks corresponding to 1579, preserved in the Musée national des arts asiatiques - Guimet, Paris; another pair, dated corresponding to 1589, in the British Museum, London, illustrated in Jessica Harrison-Hall, 'Vietnamese Ceramics in the British Museum', *Apollo*, November 2002, 3-11, fig. 19; and another stand in the National Museum of Vietnamese History, Hanoi (acc. no. LSb

13771), dated corresponding to 1580, included in the exhibition *Arts of Ancient Viet Nam: From River Plain to Open Sea*, Asia Society Museum, New York, 2010.

此燭臺為一組極為珍稀且重要的祭壇器皿，製作於十六世紀末至十七世紀間。自1407年明朝入侵越南以來，青花裝飾便成為越南本土及外銷陶瓷的主要風格。在著名的十五世紀會安沉船中出土的大量精美青花器皿中，這些器物以濃郁的鈷藍色調聞名，並且廣泛出口至日本，被稱為「安南窯」，深受當地喜愛。

然而，此繁榮期並未持久。隨著數十年的內戰與動盪，到1533年，越南被分裂為由莫氏和黎氏朝代統治的南北兩地。儘管學界對這一時期的影響尚未完全掌握，但主要窯址的考古研究顯示，此不穩定局勢導致陶瓷生產急劇縮減，市場轉向少量的高端國內需求。因此，十六至十七世紀的陶工主要為善人布施訂製及佛教廟宇大型祭壇器皿製作。其沿用傳統的青花紋飾，並大膽加入貼塑，如花草與龍紋裝飾，樣式僅限於少數固定的儀式用具，且多帶有紀年、吉祥祝福及布施者銘文。

參考一件幾相同的燭臺——可能與此件成對——其上刻有「永治二年」年款，現藏於東京國立博物館 (館藏編號TG-2731)；另有一對相關燭臺，刻有1579年年款，現藏於巴黎吉美國博物館；另有一對刻有1589年年份的燭臺，現藏於倫敦大英博物館，見Jessica Harrison-Hall《大英博物館中的越南陶瓷》，載於《Apollo》雜誌，2002年11月，頁3-11頁，圖19；此外，另有一件標示1580年的燭臺，現藏於河內越南國家歷史博物館(館藏編號LSb 13771)，並曾於2010年紐約亞洲協會藝術館「古代越南藝術：從河流平原到開放海洋」展覽中展出。

CONDITION REPORT

Generally in good condition. There are some occasional losses of over glaze including 3.5 x 2.5 cm section under the tail of one of the dragons, another under the hindquarter of the other dragon, another to the right of the inscription. One on top of the neck above left a leaf-shaped medallion. A few smaller losses of glaze around the flanged neck most of them showing on the catalogue photos. There is an old chip to the foot rim and a body line under the glaze showing under the glaze delineating a large section of the foot, probably original to the firing. There is an old restoration to the back of one of the dragon with a replaced section of biscuit (3.5 x 2 cm) and some overspray to the front part of the other dragon, possibly indicating some further repairs. Some expected nibbles and occasional minor chips or original fritting along the along the raised sections.

If a condition report is provided to assist you with assessing the condition of the lot, it is for guidance purposes only. Such condition report may not refer to all faults, restoration, alterations, or adaptations because Sotheby's is not a professional conservator or restorer but rather a condition report is a statement of subjective, qualified opinion genuinely held by Sotheby's. For these reasons, any such condition report is not an alternative to taking your own professional advice regarding the condition of the lot. Prospective buyers should also refer to the Guide for Buyers at Auction which includes important notices concerning the type of property in this sale.

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

240

Mai Trung Thu (1906 – 1980), Portrait de Madame M. Denis | 枚中枚 (梅忠恕 1906 – 1980), 德尼女士

Estimate:60,000 - 100,000 EUR

⊕ Artist's Resale Right (Paris)

DESCRIPTION

Property from a French Private Collection
Mai Trung Thu (1906 – 1980)
Portrait of Madame M. Denis

signed MAI THU, stamped with the artist's seal and dated 1940 (upper left)
gouache and ink on silk
Executed in 1940.

53.5 x 39 cm, 21 by 15⅜ in.

This lot is accompanied with an original frame created by artist.

The authenticity of the work has been confirmed by the artist's daughter, Mai Lan Phuong.
A certificate of authenticity will be delivered by the buyer.

Collection particulière française
Mai Trung Thu (1906 - 1980)
Portrait de Madame M. Denis

signée MAI THU avec le cachet de l'artiste et datée 1940 (en haut à gauche)
gouache et encre sur soie
Peinte en 1940.

Ce lot est accompagné du cadre original créé par l'artiste.

L'authenticité de l'œuvre a été confirmée par la fille de l'artiste, Mai Lan Phuong.
Un certificat d'authenticité sera remis à l'acheteur.

法國私人收藏
枚中栨 (梅忠恕 1906 - 1980年)
德尼女士

款識
MAI THU 藝術家鈐印（左上）
水墨、水粉絹本
一九四零年作

本作品附有藝術家親自製作的原裝畫框
本作品已由藝術家女兒Mai Lan Phuong女士確認，含作品保證書

PROVENANCE

Gift from the artist to the parents of the present owner in 1940, and thence by family descent.

藝術家於1940年贈予現藏家之父母，後家族流傳至今

CATALOGUE NOTE

In 1939, on the eve of the Second World War, Lê Phô, Mai-Thu, and Vu Cao Dam—driven by a strong sense of duty—sought to contribute to the defense of France, a country that had welcomed them and whose culture they deeply respected. Following the example of their mentor Victor Tardieu, who had served during the First World War, both Lê Phô and Mai-Thu volunteered to join the French army.

In July 1940, shortly after his demobilization, Mai-Thu settled in Mâcon, where he was warmly received by several local families. These supportive ties soon led to a series of artistic commissions. In 1941, he was entrusted with the creation of a commemorative mural honoring the fallen soldiers of the First World War, located in the Chapel of Sainte-Thérèse-de-Lisieux at the Église Saint-Pierre in Mâcon. That same year, he also received a number of private portrait commissions, which allowed him to fully demonstrate his refined talent as a portraitist. From 1937 onward, Mai-Thu dedicated himself to painting on silk—a delicate and unforgiving medium that leaves no room for correction. His technique combined precision in line with subtle washes of color, merging the elegance of East Asian aesthetics with the visual language of Western art. This synthesis is particularly evident in his balanced compositions, the realistic rendering of his subjects, and the restraint shown in the use of backgrounds.

It was within this context that Mai-Thu created *Portrait of Madeleine Denis* shortly after his demobilization. Depicting the daughter-in-law of a well-known surgeon in Mâcon, the work was offered as a gesture of gratitude to his hosts. It stands today as one of the rare works from the artist's Mâcon period. In the same year, he also produced a drawing of Madeleine Denis's son, Denis, to mark the child's first birthday, on 9 September 1941. Also in 1941, Mai-Thu painted *Portrait of Mme N.D. and Her Daughter*, portraying Nicole Denis, the surgeon's second daughter-in-law. This work was later exhibited at the Musée des Ursulines in Mâcon (June–October 2021) and at the Musée Cernuschi in Paris (October 2024–May 2025, cat. no. 57).

Portrait of Madeleine Denis encapsulates the hybrid aesthetic that Mai-Thu cultivated throughout his career: a classical seated posture, frontal gaze, and simplified composition are combined with delicate contours, soft tonal gradations, and understated elegance. Similar qualities are present in one of his signature works, *Young Woman on the Veranda*, painted in Huế in 1937. In this composition, Madeleine Denis is shown in a dark blue dress, seated on a green patterned cushion, her hands gently folded on her lap, and her gaze turned slightly to the right with a composed and serene expression. The overall composition is clean and symmetrical, with a gradient background in cool and warm shades of green that lends spatial depth and a calming rhythm. The curved lines of the skirt and cushion soften the verticality of the framing, adding movement and grace to the image. The rendering of her face and hands is especially refined, the soft, luminous tones standing in contrast to the darker hues of her attire and surroundings, further emphasizing the quiet dignity of the sitter.

The frame was designed and crafted by the artist himself, with an inner red and outer green double border that echoes the palette of the sitter's jewelry, enhancing the harmony of the whole. In the upper left corner, Mai-Thu's name appears in brush-written Chinese characters, accompanied by his seal—a deliberate affirmation of his continued connection to East Asian artistic traditions.

This portrait, preserved by the family through successive generations, captures a moment of suspended time—an intimate exchange between the artist's gaze and the familial bond it reflects. In the sitter's calm and luminous presence, East and West meet in silent dialogue upon silk, giving rise to a work that is at once rare, poetic, and profoundly human.

1939年，在第二次世界大戰爆發前夕，黎譜、梅忠恕與武高談懷抱強烈的責任感，渴望投身保衛法國——這個接納他們、並深受他們敬愛的國度。遵循恩師維克多・塔迪厄（Victor Tardieu）於第一次世界大戰從軍之典範，黎譜與梅忠恕毅然志願加入法國軍隊。

1940年7月，梅忠恕退伍後暫居馬孔（Mâcon），受到地方人士熱情接待與支持，隨即展開多項藝術創作。1941年，他獲委託為馬孔聖彼得教堂（Église Saint-Pierre）內的聖德蘭小堂（Chapelle Sainte-Thérèse-de-Lisieux）創作一幅紀念第一次世界大戰戰士的壁畫。同年，亦有多件私人肖像畫委託而至，展現其肖像造像功力之深厚。自1937年起，梅忠恕便專注於絲綢畫創作。於這不容悔筆、極具挑戰性的媒材之上，他精準掌握線條筆觸與暈染技法，兼融東方藝術之韻味與西方繪畫的形式語彙，尤體現在人物神態的寫實刻畫與克制的背景處理之間。

正是在此脈絡中，梅忠恕於退伍不久後創作了《瑪德蓮・德尼肖像畫》，馬孔當地外科名醫之媳婦。本作為藝術家奉贈東道主，以表謝意，亦為其馬孔時期罕見之作。1941年，他亦為瑪德蓮之子繪製一幅素描，紀念其於9月9日滿周歲。同年他亦創作《N.D.女士與女兒肖像畫》，描繪名醫另一位媳婦妮可・德尼。該作曾展於2021年6月至10月的烏蘇林修道院博物館，以及2024年10月至2025年5月巴黎瑟努奇博物館（編號57）。

《瑪德蓮・德尼肖像畫》充分體現梅忠恕歷年來所發展的混合美學：經典坐姿、正面凝視與簡潔構圖，融合細膩線條、柔和色調與含蓄的優雅氣質，亦可見於其1937年在順化創作的代表作《陽台上的少女》中。畫中人物身著深藍長裙，端坐於綠色圖案座墊之上，雙手交疊膝前，目光平和微偏，神情靜謐。整體構圖簡潔對稱，背景以冷暖交融的綠色層層渲染，右側牆面提供微妙空間延伸，營造沉靜穩定的視覺節奏。座墊與裙擺之曲線動勢打破畫面線性框架，增添畫面的韻律與動感。面部與雙手以柔和暈染技巧處理，與衣飾與背景形成光感對比，進一步突顯人物的精神內蘊。

畫框由藝術家親手設計與製作，紅綠雙層描邊與畫中項鍊等飾品色彩相呼應，強化整體形式統一。畫面左上方以毛筆署名並鈐印，表達藝術家對東亞書畫傳統的延續與尊重。

此作由家族代代珍藏，猶如時間凝結於絲綢之上，凝視與情感在畫布與觀看之間靜靜流動。透過這張寧靜柔和的臉龐，東西文化於絲綢之上靜靜交會，成就一件兼具視覺詩意與人文溫度的典雅之作。

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

241

Mai Trung Thu (1906 – 1980), Portrait of young L. Denis | 枚中枚 (梅忠恕 1906 – 1980), 男孩德尼

Estimate:10,000 - 15,000 EUR

⊕ Artist's Resale Right (Paris)

DESCRIPTION

Property from a French Private Collection
Mai Trung Thu (1906 – 1980)
Portrait of young L. Denis

signed MAI THU, stamped with the artist's seal and dated 1942 (upper left)
crayon on paper
Executed in 1942.

26 x 25 cm, 10¼ by 9¾ in.

____

Collection particulière française
Mai Trung Thu (1906 - 1980)
Portrait de la jeune L. Denis

signée MAI THU avec le cachet de l'artiste et datée le 9 septembre 1942 (en bas à droite)
crayon sur papier
Peinte en 1942.

____

法國私人收藏
枚中枚 (梅忠恕 1906 - 1980年)
男孩德尼

款識
MAI THU（右下）
鉛筆紙本
一九四二年作

PROVENANCE

Gift from the artist to the parents of the present owner in 1940, and thence by family descent.

____

藝術家於1940年贈予現藏家之父母，後家族流傳至今

CONDITION REPORT

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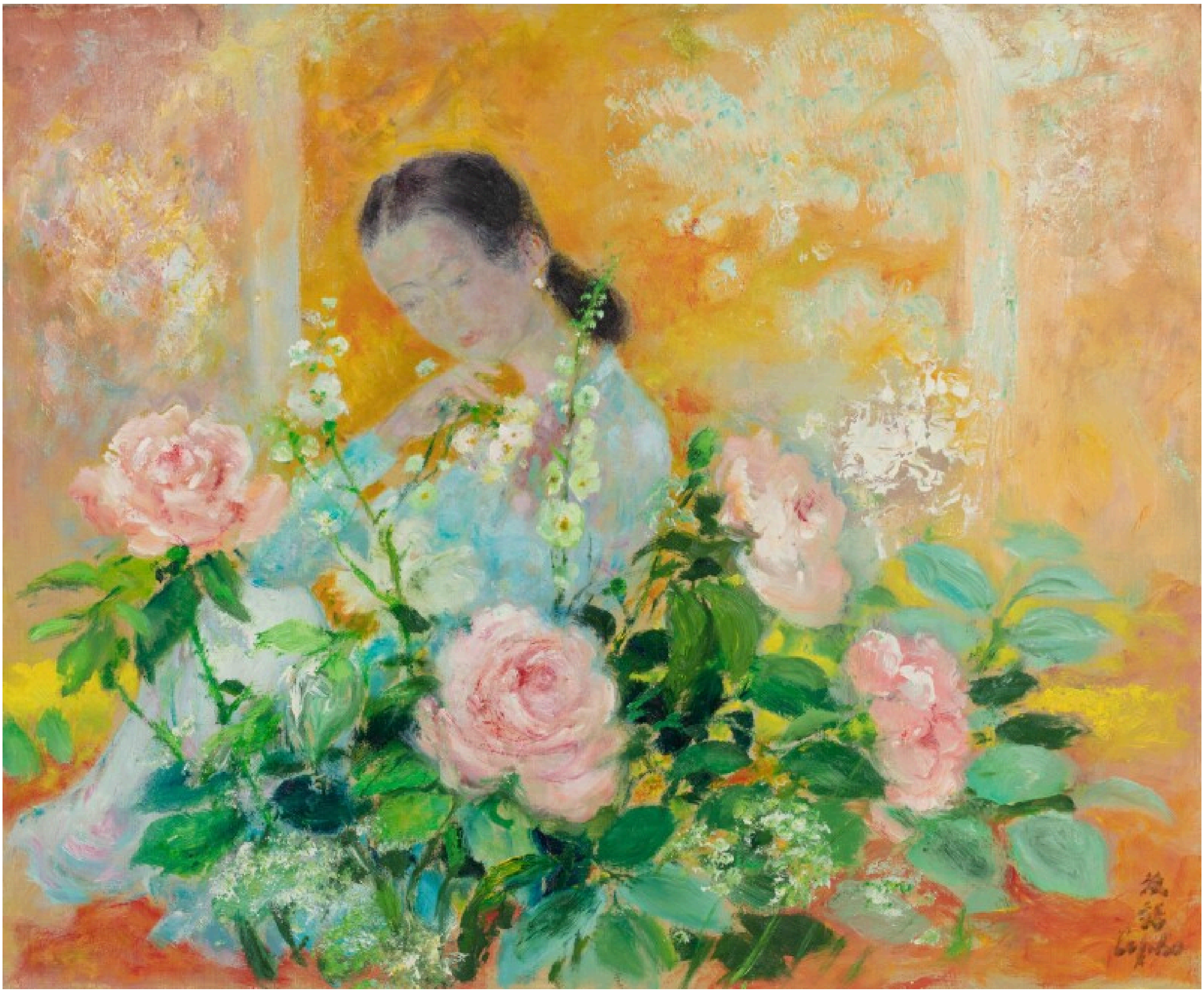
Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST



242

Lê Pho (1907 - 2001), Young lady with peonies | 黎譜 (1907 - 2001), 少女與牡丹

Estimate:100,000 - 150,000 EUR

⊕ Artist's Resale Right (Paris) †† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Lê Pho (1907 - 2001)
Young lady with peonies

signed *Le Pho* and in Chinese (lower right)
oil on canvas
Executed circa 1970s.

60 x 72,6 cm, 23⅝ x 28⅝ in.

A certificate of authenticity may be delivered by the artist's son, Alain Le Kim upon request by the buyer.

____

Lê Pho (1907 - 2001)
Jeune femme au bouquet de pivoines

signée *Le Pho* et en Chinois (en bas à droite)
huile sur toile
Peint vers les années 1970.

____

黎譜 (1907 - 2001)
少女與牡丹

款識
黎譜 *Le Pho* （右下）
油畫畫布
約1970年代作

買方如有需求，可協助申請由藝術家之子Alain Le Kim開立之作品保證書

PROVENANCE

Swiss Private Collection.

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瑞士私人收藏

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A FRENCH PRIVATE COLLECTION | 法國私人收藏

243

Joseph Inguimberty (1896 - 1971), Landscape of Provence | 約瑟夫·恩桂波提 (1896 - 1971) 普羅旺斯

Estimate:6,000 - 10,000 EUR

⊕ Artist's Resale Right

DESCRIPTION

Property from a French Private Collection
Joseph Inguimberty (1896 - 1971)
Paysage de Provence

signed *INGUIMBERTY* (lower right)
oil on canvas
Executed circa late 1950s – early 1960s

72 x 99.5 cm, 28⅜ x 39⅛ in.

____

Collection particulière française
Joseph Inguimberty (1896 - 1971)
Landscape of Provence

signée *INGUIMBERTY* (en bas à droite)
huile sur toile
Peinte vers la fin des années 50 - début des années 60

____

法國私人收藏
約瑟夫·恩桂波提 （1896-1971年）
普羅旺斯

款識
INGUIMBERTY（右下）
油畫畫布
約1950年代末至1960年代初作

CATALOGUE NOTE

This landscape painting by Joseph Inguimberty exemplifies the artist's mature style, capturing the quintessential character of the Provençal countryside. The composition features a harmonious arrangement of cultivated fields, olive groves, and a mountainous backdrop, rendered in a restrained palette of earthy greens, ochres, and beiges. These tones evoke the distinctive luminosity and textural richness of southern France. The interplay between domesticated land and untamed natural forms imbues the work with a compelling spatial depth and atmospheric resonance.

Following his return to France from Vietnam in 1946, Inguimberty settled in Menton, the hometown of his wife. Deeply inspired by the Provençal hinterland, he frequently depicted the rural landscapes of the region, particularly the olive groves and lavender fields situated at the foot of the Alpilles. The present work likely represents a view of this terrain, possibly recalling the arid expanses and dramatic contours of the Alpilles or Montagne Sainte-Victoire—landscapes long celebrated within the canon of Provençal painting.

Joseph Inguimberty (1896–1971) also held a distinguished position as professor at the École des Beaux-Arts de l'Indochine in Hanoi, where he taught from 1925 to 1945. His pedagogical influence played a formative role in the development of modern Vietnamese painting, shaping the early careers of many artists who would later achieve national and international prominence. His œuvre, particularly those works rooted in the visual cultures of Indochina, continues to be highly regarded within both Southeast Asian and European collecting circles.

CONDITION REPORT

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION | 歐洲私人收藏

244

Lê Pho (1907 - 2001), Portrait de femme à la robe | 黎譜 (1907 - 2001), 女士肖像

Estimate:12,000 - 20,000 EUR

Artist's Resale Right (Paris)

DESCRIPTION

Lê Pho (1907 - 2001)
Portrait de femme à la robe

signed *Le Pho* and in Chinese (lower right)
crayon on paper
Executed in 1940

64.5 × 42.5 cm

A certificate of authenticity may be delivered by the artist's son, Alain Le Kim upon request by the buyer.

____

Collection particulière européenne
Lê Pho (1907 - 2001)
Portrait de femme à la robe

signée *Le Pho* et en Chinois (en bas à droite)
crayon sur papier
Peint en 1940

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歐洲私人收藏
黎譜 (1907 - 2001)
女士肖像

款識
黎譜 *Le Pho* （右下）
鉛筆紙本
約1940年代作

CONDITION REPORT

For further information on the condition of this lot please contact **Liting.Hung@sothebys.com**

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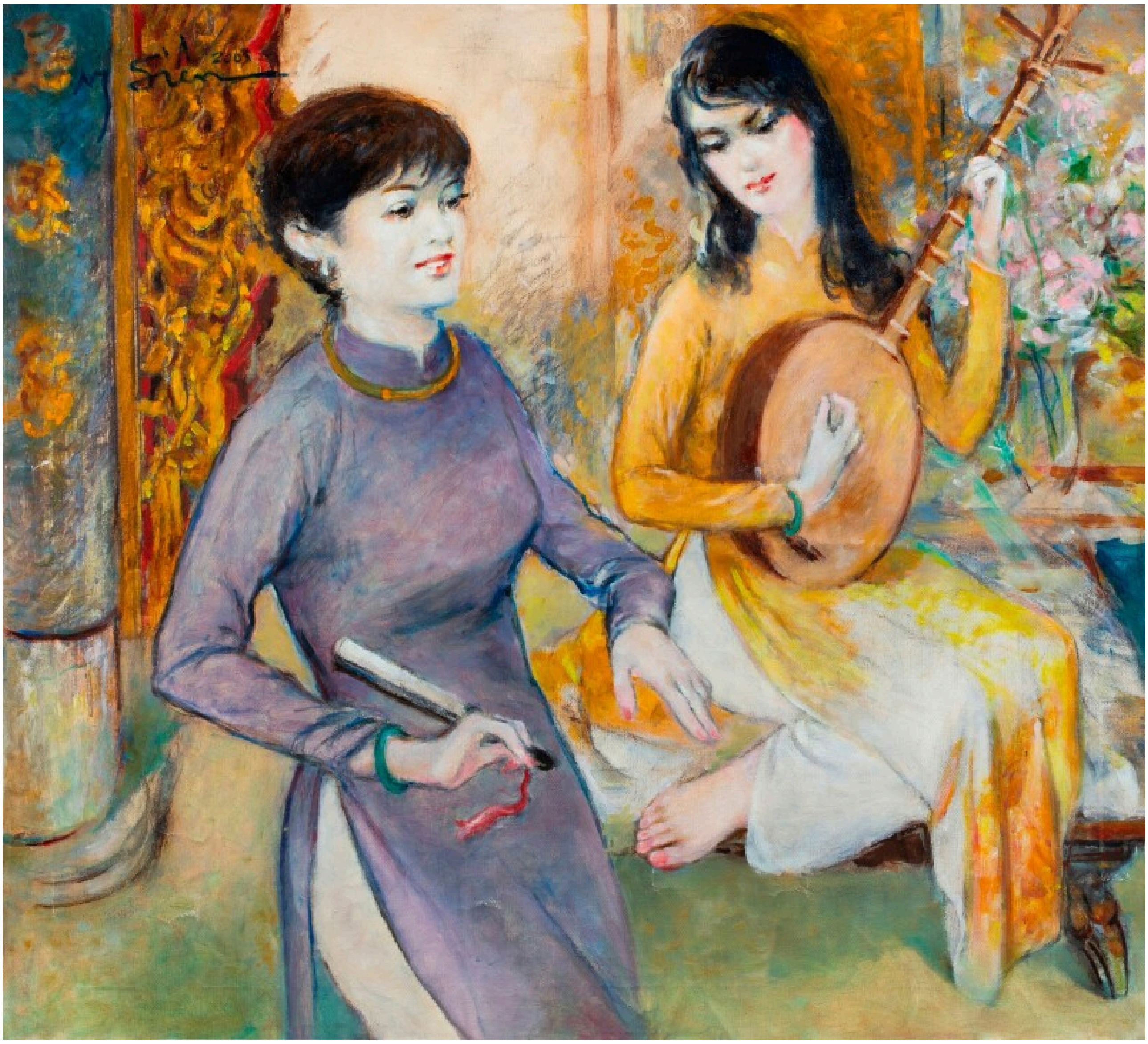
Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST



245

Nguyen Siên (1916-2014), The Duet | Nguyen Siên (1916-2014), 二重唱

Estimate:10,000 - 15,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Nguyễn Siên (1916-2014)
The Duet

signed *Ng Siên* and dated 2003 (upper left)
oil on canvas
Executed in 2003.

69.7 x 79.2 cm, 27½ by 31⅛ in.

Nguyễn Siên (1916-2014)
Duo

signée *Ng Siên* et daté *2003* (en haut à gauche)
huile sur toile
réalisée en 2003

Nguyễn Siên (1916-2014年)
二重唱

款識
Ng Siên（左上）
油畫畫布
2003年作

PROVENANCE

Acquired from the granddaughter of the artist.

得自藝術家之孫女

LITERATURE

Nguyen Siên, Vietnamese Painter, Ho Chi Minh, 2005, p.101.

《Nguyen Siên，越南畫家》，胡志明，2005年，圖版，頁101

CATALOGUE NOTE

Nguyễn Siên, known formally as Nguyễn Văn Siên, was born in 1916 in the province of Bến Tre, Vietnam. He graduated in 1940 from the Gia Định Practical Arts School (École des Arts Appliqués de Gia Dinh), marking the beginning of his distinguished journey as an artist. That same year, he gained admission to the prestigious École des Beaux Arts de l'Indochine in Hanoi. His academic tenure there was marked by numerous accolades and by 1960 Lê Văn Đệ appointed him as a professor at the Gia Định Practical Arts School. Nguyễn Siên served in this role until 1975, shaping the next generation of Vietnamese artists while continuing his own creative pursuits. His oil painting *The Shipyard* won the first prize at the Ho Chi Minh City Fine Arts Exhibition of 1976.

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Provenance

Acquired from the granddaughter of the artist.

得自藝術家之孫女

CONDITION REPORT

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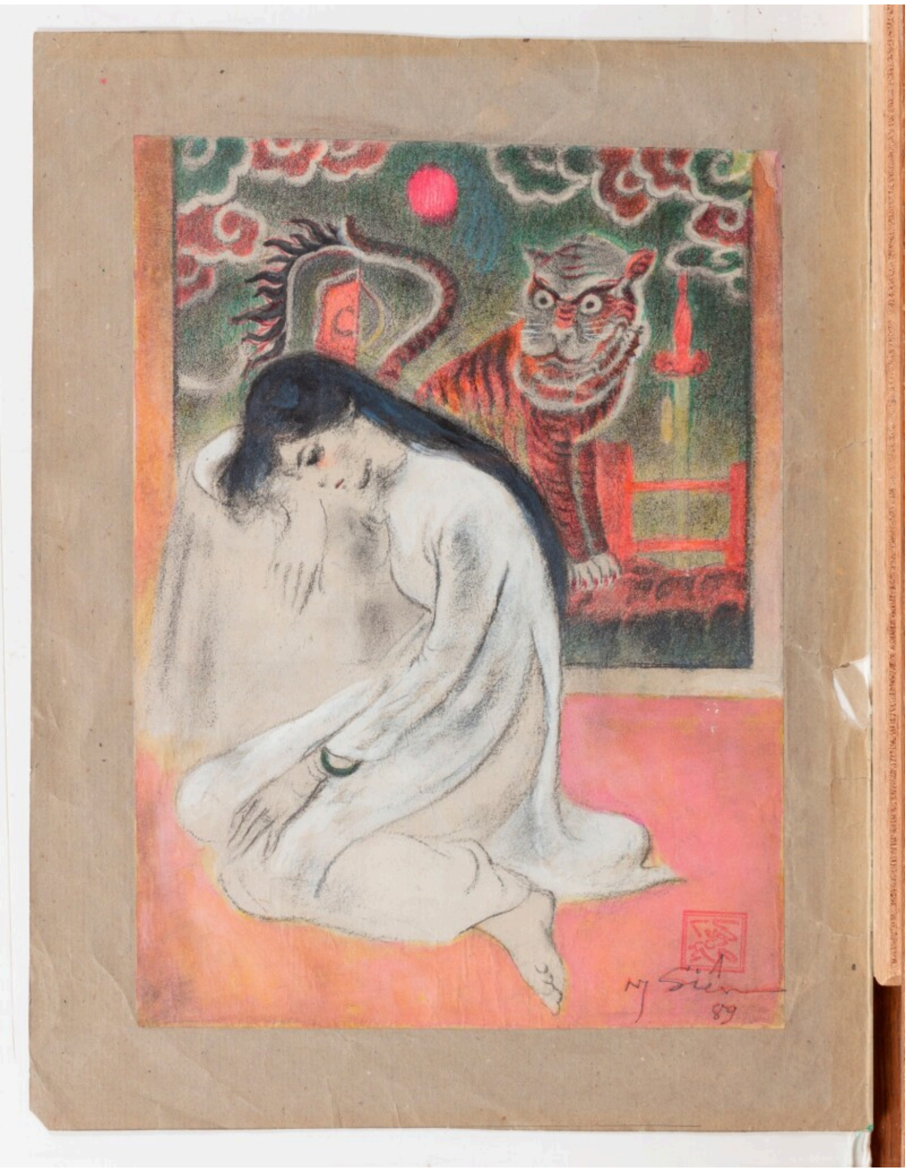
Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST



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Nguyễn Siênn (1916-2014), Two studies of lady | Nguyễn Siênn (1916-2014), 仕女圖一組兩件

Estimate:3,000 - 5,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Nguyễn Siênn (1916-2014)
Two studies of lady

i. signed *Ng Siên*, dated 89 and stamped with the artist's seal (lower right)
pastel on paper
Executed in 1989.
ii. signed *Ng Siên*, dated 20.08.84 and stamped with the artist's seal (lower left)
ink on silk
Executed in 1984.

together with a Garden scene, watercolor on paper, and a monograph of artist.
(4)
i: 41 x 31.5 cm, 16⅛ by 12⅜ in.
ii: 45 x 32 cm, 17¾ by 12⅝ in.
Garden scene: 36 x 51 cm, 14⅛ by 20⅛ in.

Nguyen Siên (1916-2014)
Deux études de femme

i. signé *Ng Siên,* daté *89* avec un cachet de l'artiste (en bas à droite)
pastel sur papier
Réalisé en 1989.
ii. signé *Ng Sien,* daté 20.08.84 avec un cachet de l'artiste (en bas à gauche)
encre sur soie
Réalisé en 1984.

accompagné d'une scène de jardin en aquarelle sur papier et une monographie de l'artiste.

Nguyễn Siên (1916-2014年)
仕女圖一組兩件

款識
i. Ng Sien 八十九年 藝術家鈐印（右下）
粉彩紙本
一九八九年作
ii. Ng Sien 八十四年 藝術家鈐印（左下）
水墨絹本
一九八四年作

含一張水彩紙本及藝術家圖錄一冊

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Arts d'Asie

Paris | 12 Jun 2025 | 10:30 AM CEST

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Nguyễn Siên (1916-2014), Lady by the lotus pond | Nguyễn Siên (1916-2014), 荷塘靜思

Estimate:5,000 - 7,000 EUR

†† Reduced VAT applies to hammer price and buyer's premium

DESCRIPTION

Nguyễn Siên (1916-2014)
Lady by the lotus pond

signed *Ng Siên* (lower right)
lacquer on wood

65 x 45 cm, 25½ by 17¾ in.

Nguyễn Siên (1916-2014)
L'etang des lotus

signée *Ng Siên* (en bas à droite)
laque sur panneau

Nguyen Siên (1916-2014年)
荷塘靜思

款識
Ng Siên（右下）
漆畫木板

PROVENANCE

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